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MUSICAL COURIER

VOL. LXXIII.—NO. 10.

NEW YORK, THURSDAY, SEPTEMBER 7, 1916.

WHOLE NO. 1902.

POPULAR CONCERTS FOR SAN FRANCISCO

**Understood That People's Philharmonic Orchestra Will
Resume Thursday Evenings of Former Years**

San Francisco, Cal., August 27, 1916.

At its tenth concert of the summer season, to be played next Sunday, September 3, the People's Philharmonic Orchestra will present the first American performance of the aria, "Le Chef d'Armee," from Moussorgsky's "Dances et Chants de la Mort." The orchestration is by Rimsky-Korsakow. Eleonora de Cisneros is to be the soloist. Mme. de Cisneros also will sing the "Samson and Delilah" aria. The orchestra, under Conductor Nikolai Sokoloff, will give Brahms' "Tragic" overture, op. 81, which has somehow been overlooked by program builders hitherto in San Francisco. Other numbers will be Tchaikowsky's fourth symphony and Liadow's legend, "The Enchanted Lake." Though no formal announcement has been made by Manager Frank W. Healy, it is understood that plans are afoot for this orchestra to resume the popular priced Thursday evening concerts of former years, upon the beginning of the San Francisco Symphony season. Audiences of three and four thousand, for the most part at twenty-five cents apiece, in past seasons crowded the Philharmonic concerts. The orchestra was originally intended for a sort of musical welfare work. Since coming to the Cort Theatre for Sunday afternoon concerts, the prices have been raised to the ordinary "popular" standard. The audiences have averaged some thirteen hundred and the deficits of \$1,000 to \$1,400 at each concert have been met by a few ardent supporters.

At the concert of a week ago, the B flat major symphony of Ernest Chausson was given its first local presentation.

Some changes in the Philharmonic personnel will shortly be necessary as no less than twenty-six of the players are members of the San Francisco Symphony Orchestra, under exclusive contract. ERNEST J. HOPKINS.

LA SCALA OPERA COMPANY

**The Los Angeles Project Definitely Abandoned for
This Season**

The MUSICAL COURIER is authorized to announce that the La Scala Grand Opera Company, of Los Angeles, which, under the direction of L. E. Behymer and F. M. Berry, had a successful season in California last year, will not be reorganized the present season.

The company, however, is an incorporated organization and its promoters expect to be in the field on the Pacific Coast and throughout the Middle West in the season of 1917-18.

**Rudolph Ganz and Albert Spalding
in Joint Recital at Ocean Grove**

Rudolph Ganz, pianist, and Albert Spalding, violinist, gave one of the most interesting programs in joint recital of all those heard at the Ocean Grove, N. J., Auditorium this season before a large audience which thoroughly enjoyed the artistic work of these two eminent artists from beginning to end. The program was an exceptionally fine one, Mr. Ganz playing Chopin's ballad in G minor, nocturne in F sharp minor and waltz in A flat with perfect technique and interpretation receiving much applause and responding with encores.

Mr. Spalding played the following: Andantino Quietoso, by Cesar Franck, introduction and rondo capriccioso, Saint-Saëns, both exquisitely and with expression. His tones were round and mellow and his interpretation excellent. He received much applause also and responded with encores. The entire concert was a great success.

McCormick Prize Not Awarded

The McCormick prize of 10,000 francs, given each year by Mrs. Edith McCormick for a new opera by a young Italian composer, was not awarded this year. Cleofonte Campanini, under whose supervision the contest is regularly conducted, announced for the committee of judges

that none of the seven operas submitted was considered worthy of the prize.

INTERSTATE GRAND OPERA COMPANY

**New Organization Along Novel Lines—First Operatic
Circuit Ever Organized in America—Promoters
Intend Establishment of Permanent Organization**

It has fallen to the honor of a woman to be the first to undertake the establishment in America of grand opera on the basis which seems most practical for a country the size of the United States and gives promise of the best results. The woman in question is Cora Stetson Butler, of Cleveland, Ohio, who conceived, promoted and has now finally organized the Interstate Grand Opera Company, an organization whose headquarters will be in Cleveland, and which will play regularly a circuit made up of that city, Pittsburgh, Cincinnati and Detroit. The season is scheduled to begin on

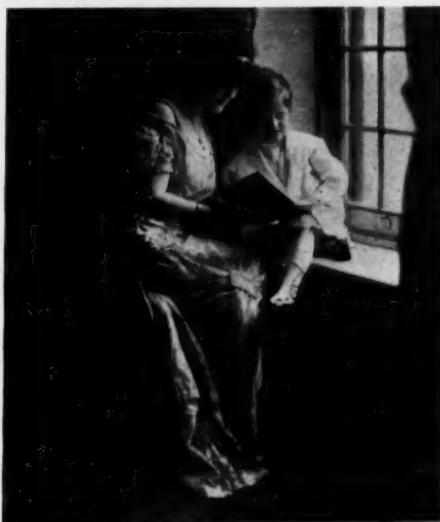


Photo by Baker, Columbus, Ohio.
GENERAL MANAGER CORA STETSON BUTLER, OF THE
INTERSTATE OPERA COMPANY, AND HER
LITTLE SON, "BILLY."

November 27 and will continue for six weeks. The opening performance of each week, on Monday afternoon and evening, will take place in Cleveland, and the company will move on to the other three cities in the circuit during each week, playing a matinee and evening in each one and returning to Cleveland in time to open with two new works the following week. Different works will be given at the matinee and evening performances. For instance, it is proposed to begin the season at Cleveland on Monday afternoon, November 27, with a matinee of the "Secret of Suzanne," with a ballet, followed by an evening performance of "Lohengrin" the same day; this bill to be repeated in each city of the circuit during the week. The repertoire will include French, German and Italian works, sung in their original languages. The following works have been definitely selected and there are one or two others under consideration: French, "The Tales of Hoffmann," "Faust," "Manon," "Lakmé" and "Carmen"; German, "Lohengrin," "Siegfried," "Tristan und Isolde"; Italian, Verdi's "Forza del Destino," a beautiful work practically unknown in this country which comes here with all the value of a novelty, and Wolf-Ferrari's "Secret of Suzanne." It is probable that another important Italian work will be added to the repertoire and it is hoped also to include Bizet's "Pêcheurs des Perles."

Among the soloists engaged for the company will be found a number of the leading operatic artists now in America. Those already definitely signed include: Sopranos, Yvonne de Tréville, Bettina Freeman, Evelina Parnell, Juanita Prewett, Mme. Fonarova and Lorene Rogers; mezzo, Eleonora de Cisneros; tenors, Carl Jörn, Mischa Leon, Antoine de Vally, Silvio Giordano; baritones, Franz Egenieff, Graham Marr and Joseph Royer; basses, Henry Weldon and Henri Scott. There will be a few more names added to the above list of the regular company before the season opens, and, aside from these,

the management is negotiating with certain Metropolitan artists. Margarete Matzenauer will in all probability sing some of her special roles, and negotiations are also in progress with Maude Fay.

The conductors will be Ernest Knoch and Oscar Spirescu. Knoch is well known for his work both in Europe and in this country and has given particular satisfaction at Ravinia Park all the past summer; while Spirescu, at one time with the Rumania Royal Opera of Bucharest, has been associated in this country with the Boston and Montreal opera companies and conducted a season of summer concerts this year with the Cincinnati Symphony Orchestra. Loomis H. Taylor, formerly of the Munich Royal Opera and the Metropolitan and Chicago opera companies, will be the stage director. No more capable man could be found. There will be an ample chorus, a ballet and an orchestra of some seventy players.

Although it is hoped by the promoters to put the company on as nearly a self supporting basis as is consistent with the presentation of grand opera in this country, guarantees have already been secured in each of the four cities of the circuit of sufficient size to insure the financial security of the season. Mrs. (Continued on page 13.)

BRILLIANT FINALE OF CIVIC ORCHESTRA SEASON

**Conductor Rothwell Provides Splendid Program at
Closing Concert—Melanie Kurt Delights as Soloist**

New York's season of summer music, as rendered by the Civic Orchestra under the leadership of Walter Henry Rothwell, ended in a blaze of glory, so to speak, on Tuesday evening, August 29, when the final concert was given in Madison Square Garden. It was attended by an audience which was said to be the largest of the season, since not only was the seating capacity (estimated at 8,000) exhausted, but several hundred standees were also admitted. And the ratio of applause was in keeping with the size of the audience. Throughout the evening, the enthusiasm which prevailed seemed to be the declaration of New York's music lovers that they do appreciate the splendid efforts of the society and the orchestra.

Works of Wagner and Liszt made up the program, which opened with a stirring performance of the overture to "Rienzi." The orchestral numbers were "Les Preludes" (Liszt), the introduction to the third act of "Lohengrin," the second Hungarian rhapsody (Liszt), and as a finale the familiar and ever popular "Tannhäuser" overture. In endeavoring to speak of the work of the orchestra and its splendid conductor, it is difficult not to indulge in terms which might appear to be fulsome praise. To those who have listened to the playing of this body of men under the absolute control of this inspired conductor, no words of praise will seem too great. Suffice it to say that on this occasion, the orchestra seemed to catch the inspiration of the conductor and gave performances of the various numbers that called forth the applause of the audience in a manner that amounted to an ovation. Again and again Conductor Rothwell returned to the desk to acknowledge the applause, which he made the orchestra rise and share with him.

Melanie Kurt, dramatic soprano of the Metropolitan Opera Company, was the soloist, and her excellent singing of two Wagner arias delighted the enthusiastic audience. Her first number was Senta's ballad from "The Flying Dutchman," and as an encore she gave "Dich, theure Halle," from "Tannhäuser." After she sang the "Liebestod" from "Tristan und Isolde," she graciously gave as an encore "The Cry of the Valkyrie" from "Walküre," and so demonstrative did her audience become that she was compelled to repeat the encore. Many recalls and floral tributes further testified to the admiration and regard in which this great artist is held by the music lovers of the metropolitan district. Mme. Kurt came from her home in Norfolk, Conn., for the express purpose of appearing at this concert.

Regarding this series of concerts and her own participation in this particular one, Mme. Kurt said recently: "People who are too poor to pay much to hear good music should have that music given them nevertheless in popular concerts."

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J. S. DUSS CONDUCTS TWO PITTSBURGH CONCERTS

Well Known Musician Is Guest Conductor of Carl Bernthaler's Pittsburgh Festival Orchestra at Schenley Hotel—Art Society to Present Leading Artists

Pittsburgh, Pa., August 26, 1916.

The Pittsburgh Festival Orchestra closed its annual season of concerts at the Schenley Hotel on Friday evening, August 25. It is the general feeling among the patrons of the concerts that this has been the most interesting season, and better attended than in previous years. The programs have been very attractive and well rendered, well arranged, and the soloists have been chosen from among the best local artists.

On Friday evening, August 18, Edith Harris Scott, contralto and reader, gave E. von Wildenbruch's "The Witch Song," with orchestral accompaniment by Max Schilling. Mrs. Scott's interpretation was all that could be asked for, and in this selection displayed her ability as well as versatility along dramatic lines. She was received by a large and enthusiastic audience, and it was necessary for her to respond with several encores.

Saturday evening, August 19, Earl Truxell, one of Pittsburgh's best pianists, appeared as soloist, using for his number with the orchestra Liszt's E flat concerto. Mr. Truxell plays with much feeling, and has a good tone.

Sunday evening, August 20, J. S. Duss, popular as a conductor and composer, was the guest conductor. Mr. Duss had a varied program, among some of the numbers being two compositions of his own; the first, "Festival Grand March," which was played with spirit and precision, the last number being the Mass in honor of St. Veronica, which composition has been spoken of in these columns on previous occasions.

Monday evening, August 21, Olive Nevin, a former Pittsburgher, was soloist, singing as her aria with orchestral accompaniment, "Il est doux, il est bon," from Massenet's "Herodiade." Miss Nevin has a lyric soprano voice, which she handles in a most satisfying manner, and after her aria as well as her group of songs with piano, received quite an ovation. It was necessary for her to respond several times, using for her encores lighter songs, which gave her ample opportunity for displaying her versatility. Max Shapiro also appeared in a solo number on this same evening, playing in his usual good style.

Tuesday evening, Clara Stadelman, soprano, and Joseph Schuecker, harpist, were the soloists. Miss Stadelman has a soprano voice of sympathetic quality, yet dramatic. She is a pupil of Karl Ahl, Berlin, where she was to have made her debut in opera, which, however, was canceled on account of the war. Miss Stadelman returned to America in September, and in May was engaged as soprano of the East Liberty Presbyterian Church. She is a former Pittsburgher. For her arias she used the "Mad Scene" from "Lucia," and Titania's aria from "Mignon." In both of these numbers Miss Stadelman showed marked ability as a coloratura singer.

Mr. Schuecker was warmly received, on account of having been heard but few times at these concerts in solo work, and his numbers were played in a style to convince one that he ranks with the best when it comes to playing the harp. He responded with two encores.

Wednesday evening, J. S. Duss again was the conductor, and displayed his usual style in directing the orchestra.

Thursday evening, August 24, Walter Vaughn, tenor of the Plymouth Church, Brooklyn, N. Y., was soloist. Mr. Vaughn has a pure lyric voice, which he uses in good style, and in his first number, "Cielo e mar," from "Gioconda," won him a place in the hearts of Pittsburghers.

Friday evening, August 25, the program included the "Tannhäuser" overture, selections from "Meistersinger," "Tristan and Isolde," "Siegfried," Caucasian Sketches, Foerster's romanza from suite No. 2, and Tschakowsky's "Nutcracker" suite, closing with the adagio movement from Haydn's "Farewell" symphony. At this closing concert, Marjorie Keil Benton, soprano, appeared as soloist, singing the aria from "Tristan and Isolde." Mrs. Benton sang in her usual good style and won hearty applause.

During this last week of concerts, the men have seemed to play with even more feeling than in the earlier part of the season, and the rendition of the various numbers only more deeply convinces the public that there should be a permanent organization here as a symbol of civic pride.

Bernthaler Liked by His Men

Carl Bernthaler, who has directed all but about four or five of the concerts given by the Pittsburgh Festival Orchestra for the past nine weeks at the Hotel Schenley, is not only a favorite with the public and his friends, but is well liked by the men who play under him, as was evinced in a conversation which the writer happened to overhear between one of the violinists and a patron of the concerts.

This violinist was heard to say, "Well, it is just like your wife; you have her at home all the time, you know that she is there to do what is to be done, you get used to having her there to do things just right, and when she happens to go away for a little visit you miss her, but when she returns things take on the old feeling. And so it is with Bernthaler: we are used to having him direct, we know what he wants us to do, he knows how to show us what to do and when to do it, and when we have a strange conductor, well, it isn't Bernthaler." This was surely loyalty, and such is the case with many who have been attending these concerts; they like to have Mr. Bernthaler wield the baton.

Will Rhodes to Have Busy Season

Will Rhodes, the tenor, who has been so justly popular for the past few years, continues to be in demand, and while all of his dates for the coming season are not fully decided upon, the prospects for a busy season look good. Mr. Rhodes recently made some phonograph records. Some of the already settled engagements for this young artist are: Toronto, Ohio, September 12; Wellsville, Ohio, September 14; William Penn Hotel, Pittsburgh, November 16 and 17; Clarksburg, W. Va., December 7, when he will sing "Faust" in concert with the Oratorio Society; and January 30 he will have a return engagement with the Canton Ladies' Chorus, Canton, Ohio.

Art Society to Present Noted Artists

The Art Society of Pittsburgh has not issued its prospectus for the season of 1916 and 1917, but the artists have been engaged and the dates for their appearance arranged. Following is the date and name of the artists as they will come to Pittsburgh: Percy Grainger, pianist, October 13; Povla Frisch, soprano, November 17; Kneisel Quartet, December 8; Eddy Brown, violinist, January 12; May Peterson, soprano, February 16; Mr. and Mrs. Pablo Casals, cellist and mezzo-soprano, March 16; Lambert Murphy and Reinald Werrenrath, tenor and baritone; April 13. This is a selection of artists from the best in the country, and it is a well known fact that one can depend on the quality of an artist that the Art Society presents to its audiences.

Christine Miller to Have Big Season

In a little interview with Christine Miller recently, the noted contralto was enthusiastic over her coming season, which she says will certainly be finer than ever, and said: "I never was more ready and fit for it." The following list is only a part of Miss Miller's engagements: Chicago, Ill., three engagements; Parsons, Kan.; Dubuque, Ia.; Cedar Rapids, Ia.; Davenport, Ia.; Fort Dodge, Ia.; Ottumwa, Ia.; Mason City, Ia.; Waterloo, Ia.; Des Moines, Ia.; New York City, two engagements; Newark, N. J.; Lancaster, Pa.; Mansfield, Ohio; Boston, Mass., two engagements; St. Paul, Minn.; Akron, Ohio; Wichita, Kan.; Mankato, Minn.; Northfield, Minn.; Sioux Falls, S. D.; Minneapolis, Minn.; Macon, Ga.; Indianapolis, Ind.; Cleveland, Ohio; Shreveport, La.; Grand Island, Neb.; Huron, S. D.; Mitchell, S. D.; Aberdeen, S. D.; Kirksville, Mo.; Oskaloosa, Mo.; Kansas City, Mo.; Milwaukee, Wis.; Portage, Wis.; Watertown, Wis.; Madison, Wis.

To have such a tour means much work and preparation, but when one is such an artist as Miss Miller, work like this is a pleasure. Although she lives in Pittsburgh, sings in a Pittsburgh church, and Pittsburgh has conferred some honors upon her, owing to her very high standing and rank in the musical world, she is regarded as a national artist, but even though she be such, Pittsburgh will still hold that she is a Pittsburgher, and be proud of the fact.

H. E. W.

Two Saenger Pupils at Norfolk, Conn.

Marie von Essen, the contralto, who recently was heard with great success at the Norfolk (Conn.) festival, has been re-engaged three times at Dover, N. J., her lovely voice and engaging personality making her a general favorite with her public. Miss von Essen is a pupil of Oscar Saenger, having journeyed from her home in Detroit, Mich., for the purpose of study with this well known pedagogue.

Another Saenger pupil who was heard at the Norfolk festival is Minnie Welch Edmonds, soprano. Miss Edmonds, who is a protégé of Mary Eldridge, is rapidly proving the truth of the many prophecies made for her excellent future.

Miss Littlejohn Here

Elfreda Littlejohn, MUSICAL COURIER representative in Galveston, Tex., was in New York recently for a short visit. She was accompanied by one of her sisters, and the young women spent a most enjoyable vacation sight-seeing in the metropolis and week-ending at various watering resorts.

YSAYE AT THE FRONT

Great Belgian Violinist Plays for the Army of His Native Land, in Which He Has Three Sons

L'Indépendance Belge is a newspaper published in London in French for the benefit of the many Belgian refugees in England and also for that of the soldiers of the Belgian army who are so situated in the northern corner of France and in Belgium that it is more practical to distribute to them a paper printed in London than one printed in Paris. Many interesting communications from the front appear in its pages from time to time, and a recent one of particular interest to musical readers is the following, which throws a new light on the patriotic character of that great violinist, Eugen Ysaye, who will soon be here for another American tour under the management of R. E. Johnston:

"While in our soldier hearts we are hoping for more rapid success and for early victory, while each hour brings nearer the time when our liberated country will be reborn with new strength from its ruins and its cinders, great and generous hearts never cease to awaken and maintain by chosen amusements the excellent morale in the ranks of the army. Thus this week the soldiers of our division had the happiness to enjoy one of the most esthetic and artistic treats imaginable. The great masters, virtuosos and composers, Theo and Eugen Ysaye, played for us and were applauded and accorded an innovation not only by His Majesty, the King of the Belgians, General Bernhein, and his sympathetic staff, but also by throngs of soldiers. Mme. Croizat assisted with her marvelous voice at this manifestation of art. She was acclaimed and shared the success of the Ysayes.

"The Ysayes have reason to be proud of their triumph. It cannot be forgotten in these times, when so few of the musicians, so few of the poets, have taken arms to defend Belgium, their Fatherland, that Eugen Ysaye, for example, has three sons at the front, one of them, Gabriel Ysaye, already a violinist of reputation, is married and the father of a family, and ever since the first days of August, 1914, he has occupied one of the most adventurous positions of the Belgian army. This does not prevent him from lending at every opportunity his artistic aid not only in London, but also (and above all) at the front.

"His Majesty, the King of Belgium, has frequently received in these days the members of the celebrated Ysaye family at his home, and the headquarters of our division

has had the honor to be visited by the Queen, Mme. Croizat and the Ysayes, for whom General Bernhein and his staff, at the head of which is Major A. E. M. Letort, himself a great music lover, prepared a magnificent reception."

Sam Trimmer Returns to New York

Sam Trimmer, who has been spending a delightful summer at Hackettstown, N. J., has returned to New York



EUGEN YSAÏE.

to prepare for the coming season. A dozen engagements already booked and vigorous health are ample reason for the energy with which Mr. Trimmer is entering upon his work as pedagogue and concert pianist. He has a number of interesting plans for the winter, and his work will be watched with interest by the many admirers of his excellent art.

"The God Who Made Himself"

"The God Who Made Himself," by George Edwards, the early chapters of which have already been reviewed in these columns, possesses the great dual charm of being made for children as well as for grown ups. Mr. Edwards, deep thinker and student though he is, must also be a lover of children, for the language in which he tells this fairy story, which is not really a fairy story, but a tale of deep significance dealing with psychological problems associated with the birth and development of the arts, is just that which appeals most strongly to the kiddies—fanciful yet strong and direct.

The third chapter of this brilliant work is entitled, "His Relatives," and what those relatives are is shown in the opening paragraphs: "One of these—a boy—was always talking... The other one—a girl—was forever dancing."

Poetry and the dance! And how these two were constantly, inevitably associated with the god Music, so that they really were his relatives, is well shown by what follows—shown, indeed, in many ways that the most of us never thought of. And although the author names many things in connection with music and the dance, so that the book does really become a source of real education, he never leaves the realm of imagery which gives his work the character of a fairy tale, and it is doubtful if the child would ever realize that this was a matter of instruction or education at all.

The thing is full of clever thoughts cleverly put. For instance: "Nothing is ever born into the world alone, but always in company with other things. When a child is born immediately a father and a mother come into being." The gods and the people had made one another. And this is the answer to the question which all sensible children frequently ask: "Who began the beginner?"

"Who began the beginner?" That question has, indeed, been frequently asked by young and old alike, but was it ever asked in just those words? One is inclined to doubt it, and, following out Mr. Edwards' own plan, we might say: "When this book was born, immediately a most clever and original author came into being!"

The work is being published serially, by Oswald C. Coffman, San Diego, Cal. Subscription complete, in advance, \$1.

A new opera, "Suona la Ritirata" ("Sound the Retreat"), by Domenico Monleno, was announced for production at the Teatro Lirico, of Milan, in the latter part of May.

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are milestones on the road of our musical education," says Redfern Mason in the San Francisco Examiner.

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Yeatman Griffith to Resume Work September 18

Many students who have been anticipating the return of Yeatman Griffith to his studio, 318 West Eighty-second street, New York, will be glad to hear that Mr. Griffith will resume his work on September 18. The fall term promises to be a very busy one, as usual.

The Griffiths have been passing the summer at Douglaston, L. I., where they have been surrounded by a "wonderful class of teachers and artists," who have felt the need of this distinguished teacher's services.

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RICHARD BUHLIG, pianist, is certainly one of the greatest artists now before the public.—The Daily News, London.

"His playing was the unchaining of a wild, natural strength, an *al fresco* performance of monumental proportions, following the modern principles of gravitation and centrifugal force and of the functions of arm and hand. To this physical power is joined an inner strength, a healthy freshness, an illuminating temperament. But after all, whoever masters the Brahms concerto so triumphantly has amply proved the fullness of his musical nature."—Breslauer Zeitung, Breslau.

As a BRAHMS player he must certainly be ranked among the very greatest pianists now before the public.—The Daily Graphic, London.

His performance of three of BACH'S Preludes and Fugues had just that quiet dignity and intimate tenderness of feeling that the music demands.—The Daily Graphic, London.

Mr. Buhlig's reading of the BEETHOVEN D major concerto was intensely interesting and better still, intensely beautiful. The whole thing was steeped in poetry and that lofty romance that is found in the great classical writers and can be interpreted to others only by those who are poets themselves.—The Times, London.

Mr. Buhlig's MOZART style has an individuality such as one seldom finds.—Berliner Allgemeine Zeitung, Berlin.

His CHOPIN numbers reached the heights of marvelous artistry.—Bremer Tageblatt, Bremen.

The interpretation of the LISZT selections gives Mr. Buhlig the right to an honored place among the great pianists of the day.—The Daily Telegraph, London.

Mr. Buhlig's performance of the CESAR FRANCK "Prelude Choral and Fugue" would alone suffice to proclaim him one of the most remarkable pianists of the day.—The Daily Telegraph, London.

Mr. Buhlig is an ideal SCHUBERT player.—The Daily Graphic, London.

His great powers are completely under control and of everything he played a grand interpretation was given.—The Times, London.

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MR. AND MRS. YEATMAN GRIFFITH IN SUMMER QUARTERS.

At their summer cottage, Douglaston, L. I., where they have been spending the warm season, and commuting to their New York studios.

Mary Gailey Scores With Civic Orchestra

A young American violinist who is rapidly winning a prominent place in the regard of the music lovers of this country is Mary Gailey. During August, Miss Gailey was soloist at one of the concerts of the New York Civic Orchestra (Walter Henry Rothwell, conductor), scoring a decided success. "She was heard in the Bruch concerto in G minor, her playing commanding respect by reason of the big rich tone she evoked and the sentiment with which she imbued it," declared the New York Evening World. "She was applauded enthusiastically and finally, to an excellent harp accompaniment, played Schubert's 'Ave Maria,' also with taste and skill." The paragraph which appeared in the New York Herald is also of interest: "Only two or three times when an artist of international renown was the soloist has the Civic Orchestral Society had a larger audience than that which assembled last night in Madison Square Garden, and few audiences



MR. AND MRS. GRIFFITH, FLORENCE MACBETH, AND E. MARIE DAY, On Great Neck, (Long Island) golf links, Yeatman Griffith being an ardent golfer.

and added as encore the 'Ave Maria' of Schubert, with harp accompaniment, in which one was able to appreciate the purity of her tone and surety of attack, Miss Gailey won a great success, truly merited."

Miss Gailey spent the major portion of her summer at Elizabethtown, N. Y., where she was a member of Theodore Spiering's class of artist-pupils.

Chautauqua Program at Plattsburg

The entire program which has been carried out at all Redpath Chautauqua meetings, was presented recently at Plattsburg, N. Y. Elsie Baker, who is touring under the direction of the bureau, was forced to sing in a wheel chair, owing to a sprained ankle. Despite this handicap, her work brought forth much applause. Nevada Van der Veer, Marie Stoddart, Reed Miller and Frederick Wheeler appeared in a joint concert. The applause which greeted them went to show that their work was more than appreciated.

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MARY GAILEY (LEFT) AND HER MOTHER, At Elizabethtown, N. Y.

have been more generous with applause. . . . There was even more of a demonstration after Mary Gailey, the soloist of the night, had played Bruch's concerto in G minor for violin. It is some undertaking to play a violin number in an auditorium built for a cornet concerto or a brazen lunged political orator, but Miss Gailey did it, and the audience would not be satisfied until she played again."

One reads in the Brooklyn Daily Standard Union: "Success measured by a fifteen minute ovation, attended the appearance of Mary Gailey. . . . She played with precision and temperament, making effective her selection." Another version is that of the Courier des Etats-Unis, of which the following is a translation: "The attraction of the program was the concerto in G minor of Bruch. The violinist, Mary Gailey, interpreted with infinite expression the three movements and especially the adagio, where she was able to prove infinite musical comprehension. The artist was enthusiastically applauded,

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SOPRANO

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(Another of a series of quotations.)

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EDWIN HUGHES BACK IN AMERICA

Distinguished Pianist and Teacher Opens Steinway Hall Studio

Edwin Hughes, the distinguished American pianist, who will be in America during the entire coming season, was the recipient of many expressions of regret before his departure from Munich, on the part of prominent persons in European musical and social life. Among the letters addressed to Mr. Hughes was the following from the well known composer, Eduard Schütt, one of whose latest piano compositions, the "Romance Appassionata," op. 91, is dedicated to Mr. Hughes:

Meran, June 7, 1916.

DEAR MR. HUGHES—To see you and to clasp your hand again after such a long time has been my great desire. And now comes the news that you are going to America! Your decision to leave us will be the cause of great regret among your friends and admirers here. However, no one will blame you for going at this time, and I must say that I myself envy you very much. Europe has become one great insane asylum. If I were but fifteen years younger, with what enthusiasm I would join you on your trip! Still I did not take pen in hand to air my own feelings, but rather to tell you how much I personally shall regret the fact that such a distinguished personality as yourself, and such an equally distinguished and splendid artist as you are in every respect, will no longer be among us.

You may rest assured that wherever you are, your artistic activities will always have for me the greatest interest, and any bit of news from you will be most welcome.

With heartiest greetings. Yours, ED. SCHÜTT.

Mr. Hughes, who will make his headquarters in New York, has opened a studio at Steinway Hall, where he will give instruction in the art of piano playing according to



THEODOR LESCHETIZKY AND EDWIN HUGHES, In the garden of the former's villa in Vienna.

the principles of the greatest of all modern piano masters, Theodor Leschetizky, whose assistant Mr. Hughes was formerly in Vienna. Besides the regular piano work, Mr. Hughes will also conduct a class in ear training, a subject which he considers of paramount importance to the piano student.

The New Singing Society

The accompanying photograph shows a meeting of the New Singing Society, 209 East Forty-second street, New York, on a hot August evening. Neither heat nor humidity lessens the enthusiasm of the members for their bi-weekly gatherings. The spirit of the conductor, L. Camilieri, and



THE NEW SINGING SOCIETY OF NEW YORK AT REHEARSAL.

the unique type of lesson which he gives is the cause of the enthusiasm.

The members of the chorus receive sound training in novice production and sight reading which is given with a

"We are looking forward to a very busy season, and after this wonderful vacation we have had up here we are ready for hard work." The Alves studios at 48 West Ninetieth street, New York, reopened on September 5, and from every indication the season will be a busy one.

Julia Claussen and Daughters

Julia Claussen's two charming daughters are constant companions of the prominent contralto. The accompanying snapshot of the happy family was taken in Battle



JULIA CLAUSSEN AND HER DAUGHTERS, At Battle Creek, Mich., August 16, 1916.

Creek, Mich., one of the cities included in Mme. Claussen's present extensive tour under the direction of the Redpath Bureau.

Sammarco's Son Wounded

Sub-lieutenant Paolo Sammarco, of the Italian army, eldest son of the well known baritone, Mario Sammarco, was wounded by a piece of shell in the bombardment of Monte Pasubia. Fortunately his injuries are not serious.

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light touch and style which entertains and holds unflagging interest. The purity and richness of tone produced by the young men and women in this chorus, few of whom have had any previous training, is remarkable.

The New Singing Society welcomes all young men and women. Rehearsals are held on Monday and Thursday evenings at 8 o'clock at 209 East Forty-second street.

Among the women who have been responsible for the development of the New Singing Society are Mrs. Rudolph Schirmer, Mrs. Edward S. Harkness and Mrs. Dunlevy Milbank.

Alves Studios Reopened September 5

On September 2, Mrs. Carl Alves returned to her home in New York, after a delightful summer spent at beautiful Tupper Lake, in the Adirondacks. Mrs. Alves writes:

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Mrs. EDWARD MACDOWELL.
June 12, 1916.

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**THE PERSONALITY AND ART
OF RUDOLPH GANZ****How One Reflects the Other**

There may be those who decry the injection of personality into art; indeed, there are those who claim that personality and art have absolutely nothing to do with one another; but those who know the charming, frank, spontaneous and delightful personality of Rudolph Ganz will find it hard not to believe that that same frankness, spontaneity and charm so characteristic of his art are derived from his personality rather than the contrary being the case. Way back in 1906 when Rudolph Ganz made his American debut at Carnegie Hall, where he played with an orchestra under the direction of Felix Weingartner, one of the New York critics said very happily, "The short haired Ganz is man's pianist as the short haired Weingartner is man's conductor."

There is nothing effeminate about Rudolph Ganz, nothing affected, and these two qualities are, like those already mentioned, lent by his personality to his art. Theodore Thomas said of him after a performance of d'Indy's "Mountain Symphony" with the Chicago Symphony Orchestra, "You have shown today that it is possible to play with warmth and moderation simultaneously." And that sums up Mr. Ganz's art in a nutshell. He has the power to produce emotion in others and at the same time to govern it in himself. He is an artist of wonderful versatility, who never forgets his art. He is a classicist and a modernist as well—as one, in fact, even before it was fashionable to be a modernist. His programs range from Bach to the ultra modernists, and, having won fame for himself as a composer, he delights in gaining recognition for other composers who have remained comparatively unknown and whom he brings before the public by placing their works on his programs.

Mr. Ganz is in America for the entire season of 1916-17, under the direction of Charles L. Wagner. His bookings both for recitals and appearances with orchestra already make an impressive list.

**Cecil Fanning Just "Happened"
to Become a Singer**

In the Columbus Citizen of Saturday, August 26, there appears an interesting interview with Cecil Fanning, the distinguished baritone, which is herewith reproduced at length:

"Although the old saw that 'a prophet is not without honor save in his own country' does not apply in the case of Cecil Fanning, the baritone, yet in Columbus, where he was born and educated, the public is better acquainted with Fanning, the man, than with Fanning, the artist.

"While his townfolk have been generous in bestowing their patronage and praise upon his occasional recitals here, most of them are apt to remember him as the 'budding singer with a great future,' and to forget that by this time he has 'blossomed.'

"They forget, for instance, that he is now rated among the great concert singers of the day. They do not know that he has refused numerous offers to sing in opera at the Metropolitan and elsewhere; that his fame is as widespread in the European musical centers as in America; that his poems have been published and widely sold, and that many of them have been set to music by leading composers and sung by the great songbirds of the earth.

No Place in Opera

"He explained, in an interview at the home of his mother in Franklin avenue, where he has been spending the summer, why he has never gone into opera.

"'Because,' he says, 'there is small place in opera for the baritone. He is usually cast for the part of the irate father who flies into a towering rage because his daughter has been led astray by the tenor.'

"'I'll go into opera when I grow into such parts as baritones are expected to sing—when I'm 45 or so, perhaps.'

"Fanning is often asked how he happened to become a singer.

Wanted to Be an Actor

"'I always reply,' he says, 'that "happen" is the word. From my earliest recollections I was determined to become an actor. By the time I was sixteen I had memorized the roles of Romeo and Hamlet and knew by heart all the principal scenes from Shakespeare and Bulwer Lytton. At seventeen, when I began my vocal lessons, it was entirely with the desire to become an actor. But Fate decreed otherwise. I had been studying six months when I was offered a church position and this led to small concert engagements.

"'And my ambition to become an actor? Well, I still

have it. But what would life be worth, anyway, if we did not desire the unattainable?'

"Fanning figured anonymously in one of the articles of a series called 'This Is the Life,' running in the Saturday Evening Post. The stories are the experiences of a former social secretary of the late Mrs. Stuyvesant Fish—known in the article as Mrs. Cuttle.

At Mrs. Fish's Ball

"The article in which Fanning figured tells how at one of Mrs. Fish's famous dinners an Irish opérette was given which stilled the wagging tongues of the smart set for a solid half hour—an unusual tribute from the Four Hundred. The opérette was Fanning's, and he was the principal singer.

"'Some of the singers from the opera, Mrs. Fish told me,' Fanning said in speaking of this article, 'had been so outraged by the ceaseless chatter of the guests that they had quit in the middle of a song and left. She asked me what I would do in such a case.

"'I'd keep on singing,' I replied, 'and think only of the big fee I am getting.'

Offered Him Champagne

"After the musicale Mrs. Fish came to me in a very genial frame of mind and told me that her guests had never been so quiet during singing before.

"'If you'll come into this den, I will pour you some champagne with my own hands,' she said.

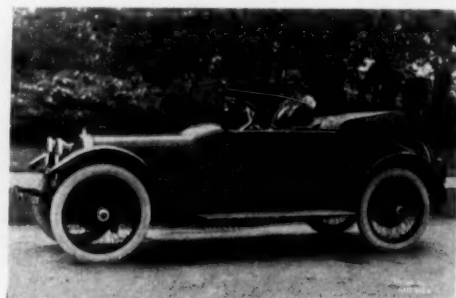
"I replied that I was singing five times that week and could drink nothing.

"'What,' she exclaimed, 'go a whole week without champagne!'

"I answered that, inasmuch as I had gone nearly all my life without it, I guessed one more week wouldn't make any great difference."

**Lila Robeson's Successful
Chautauqua Appearances**

The accompanying snapshot shows Lila Robeson, contralto of the Metropolitan Opera Company, comfortably



LILA ROBESON,
Contralto, Metropolitan Opera Company, at Edgewater Park,
Cleveland, Ohio.

seated in a Winton roadster at Edgewater Park, Cleveland, Ohio.

Miss Robeson has just returned from a very successful two weeks' engagement at Chautauqua, N. Y., where she had several appearances as soloist with the Russian Symphony Orchestra.

Metropolitan Stars at Ocean Grove Concert

People summering at Ocean Grove, N. J., and thereabouts enjoyed a musical treat on Thursday evening, August 24, when a concert was given under the direction of the Rev. Ernest A. D'Aquila and Otis Harlan. It was a decided success. Léon Rothier, basso of the Metropolitan Opera Company, sang "Invictus" (Bruno-Huhn) and "Les Deux Grenadiers" (Schumann), and Luca Botta, the Metropolitan Opera tenor, was heard in "O Paradiso," from Meyerbeer's "L'Africaine" and "M'Appari" from "Martha."

Sharing the honors of the evening with these two artists was Marie Rappold, the Metropolitan Opera soprano, who charmed her hearers with "Ave Maria" (Gounod) and "Vissi d'Arte" from "Tosca" (Puccini).

Others helping to contribute to the general pleasure were: Bianca del Vecchio, a young Italian pianist of fifteen years; M. Borschneck (mezzo-soprano), Luigi Spada (violinist), and Domenico Melillo (harpist).

"Bobby, did you wash your hands before the music teacher came?"

"Yes, ma."

"And your face?"

"Yes, ma."

"And your ears?"

"Well, ma, I washed the one that would be next to her."

—Life.

WICHITA NOTES

Members of Wichita Music School and Others Generally Enjoy Outdoor Life—Two Colleges Consolidate

Wichita, Kansas (via Colorado), August 25, 1916.

A long range list of music notes, via Colorado lines, gives several Wichita items of interest which keeps your correspondent (who is on the West Slope) from entire loss of music interest. Colorado Springs, where the promenade concerts of the Colorado Midland Band of thirty-five pieces alternate with the series of concerts at Manitou reveal several musicians from Wichita, among whom are Selmar Jansen, pianist, formerly of Wichita, now head pianist at the Pittsburgh Carnegie Technology Institute; also Katherine Lewis, pianist, of Wichita, and Audrey Sanford, clarinetist, who holds a prominent place in the Colorado Midland Band. The Minneapolis band director, W. Warvelle Nelson, is in charge of the band this season.

Paul Utt, the vocal teacher of Salina, and family, are summering at Colorado Springs and enjoying mountain hikes.

Mr. and Mrs. Ralph Brokaw are, in Ruedi, Colo., on the West Slope (west of Leadville), fishing for trout in the Frying Pan River.

Mr. and Mrs. Theodore Lindberg, of the Wichita College of Music, are spending a part of the summer in Colorado.

The new violinist of the new combined music schools of Fairmount College and the Power-Meyers Conservatory is Carleton Wood, of Topeka. The two schools combined under the name of Fairmount College Conservatory and the Power-Meyers Conservatory, passed on, at least for a five year period under contract.

Leida Mills, of Portland, Oregon, the former Wichita impresario, who has considerable pioneer music work in Wichita to her credit, is the guest this summer of Jessie Clark, Wichita's high school musical supervisor.

Mr. and Mrs. Lucius Ades motored to Colorado Springs and will spend several weeks in the mountains. They contemplate fishing at Norrie, Colo.

Nearly all of the music schools and studios are closed, with musical notes tacit. A few private teachers are conducting summer classes all through the heated spell. Little



THE ALTHOUSES AT RAQUETTE LAKE (N. Y.) SUMMER COLONY.

Zabeta Brenska-Althouse, the well known mezzo-soprano, reading the latest and most reliable news in the MUSICAL COURIER. Paul Althouse, Metropolitan Opera tenor, at work on Burleigh's new song, "The Soldier."

can be expected with the thermometer around 100 and 104. Since August 1 an exodus toward Colorado has taken place. The schools all open the first two weeks of September.

Rose Emma Kein, pianist, spent two weeks in Colorado Springs.

Mabel Whitney, a former piano teacher in the Wichita College of Music, is spending the summer in Wichita. She will return in the fall to New York to continue her piano study under Rudolph Ganz. Ethelyn Bowman, of Wichita, is also studying under Ganz.

Dr. Morton, the new pianist at Wichita College of Music, and wife, accompanied the Lindbergs to Colorado via automobile.

Otto L. Fisher, pianist, is touring Oklahoma and Kansas in his new roadster, and will resume his teaching August 20 at the Wichita College.

Mrs. Edward Gruger, pianist, has returned from a ten weeks' visit in Chicago, and will resume her teaching September 1.

Herbert Witherspoon and Florence Hinkle to Appear With Philadelphia Orchestra

Herbert Witherspoon, basso of the Metropolitan Opera Company, will resume teaching Monday, September 18, at 148 West Seventy-second street, New York. Among the many prominent pupils who studied with Mr. Witherspoon last season were: Florence Hinkle, Mabel Garrison, Sophie Braslau, Marie Sundelius, Edith Chapman Gould, Merle Alcock, Bechtel Alcock, Olive Kline, Margaret Harrison, Amy Ellerman, Marie Kaiser, Ruth Harris, Louise Homer, Laura Littlefield, Adah C. Hussey, Blanche D. Hauer, Elizabeth Bonner, Lambert Murphy, Albert Lindquest, George Rasely, James Price, Carl Lindgren, Graham Reed, Clifford Cairns, Albert Berne, Karl Formes, Royal Dadmun, Oley Speaks, Vernon Williams, and George Devaul and, judging by the number of applications already received, the schedule during the coming season will be a very full one.

Mr. and Mrs. Witherspoon (Florence Hinkle) have been engaged by the Philadelphia Orchestra (Leopold Stokowski, conductor) for the special performance of the Bach "Passion," to be given in Philadelphia next spring. They will also give a joint recital at Carnegie Hall, New York, in April. Mrs. Witherspoon will also sing at the Worcester Festival in the "Children's Crusade," the end of this month, after which she will not be heard again in public until March.

Three Pennsylvania Dates for Leginska

Ethel Leginska, the eminent pianist, who has been engaged by Fred C. Hand and Chauncey C. Hand for their courses at Harrisburg, Pa., and Scranton, Pa., has also been added to their Lancaster (Pa.) series, which will be given in connection with C. A. Yecker.

Althouses Return to New York

With the first really cold day of last week, came the word that Mr. and Mrs. Paul Althouse were to return almost immediately from Raquette Lake, N. Y. Having spent a summer of complete rest and recreation, they are now in the proper trim for fulfilling their many engage-

ments for the coming season. Not long ago the MUSICAL COURIER printed several snapshots of the young couple at the Lake and in a recent letter Mrs. Althouse says: "Thank you so much for printing the pictures for me—and just to show you how much I really think of you MUSICAL COURIER people, I made Paul take a really good picture of me." This picture is shown in the accompanying illustrations.

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most talented women violinists now
before the public."—Max Smith in
N. Y. Press, May 15, 1916.

"Miss Barstow plays with much
beauty of tone and with tempera-
ment."—W. J. Henderson in N. Y.
Sun, May 15, 1916.

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KNABE PIANO USED

Edgar Stillman-Kelly Describes His Work in Theory With Leila Holterhoff

Leila Holterhoff, the charming blind soprano, is on her way East now from Los Angeles, Cal. She did not intend to return to New York so early, but her season, which will be her first in her own land, will commence about the middle of September. Miss Holterhoff is engaged to appear as soloist at a concert in Albion, N. Y., September 16, this concert following an appearance before the American convention in Lockport, N. Y., September 15. This charming singer has made a specialty of unusual programs, and her first New York recital, which is booked



LEILA HOLTERHOFF,
Coloratura Soprano.

for November 27 at the Comedy Theatre, is anticipated with great pleasure.

An interesting picture of Miss Holterhoff's ability as a student is found in Edgar Stillman-Kelly's description of his work in theory with the blind singer. Prof. Stillman-Kelly says: "Among my most interesting experiences as a teacher of musical theory in Berlin was that of giving instruction to Leila Holterhoff, the well known Lieder singer. Owing to the fact that this charming and accomplished artist lost her sight in her infancy, it was necessary to formulate a special plan for her work. I say special plan, because Miss Holterhoff's entire education has been conducted on the same lines as that of one having sight. She is a graduate of the Marlboro School in Los Angeles, and at the age of sixteen years secured a diploma as teacher of Latin.

"She took the full course in mathematics, as well as all the other college curriculum. My task was greatly lightened by Miss Holterhoff's unusual gifts and generally cultured mind; being blessed with absolute pitch, she was soon enabled to dictate to her own amanuensis the solutions of the various musical problems, for, after explaining to her the methods of building tone structures, she seemed not only to hear but to visualize this process and to grasp the underlying principle of voice building in an extraordinary manner. Indeed, Miss Holterhoff is a well rounded musician and a critic of rare discernment as well as a delightful and finished executant, and her loss of sight has proved to her a musical blessing, inasmuch as it has developed her powers of concentration and given her a sensitivity to tone quality and tone color seldom found in the theory student."

Outdoor Opera Casts

The following are the casts for the two outdoor performances of opera to be given at the City College Stadium on September 18 and 21.

Die WALKÜRE.
Sigmund.....Johannes Sembach
Hunding.....Basil Ruysdael
Wotan.....Carl Braun
Sieglinde.....Maude Fay
Brunnhilde.....Melinde Kurt
Fricka.....Margarete Matzenauer
Helmwig.....Rosina Van Dyck
Gerhilde.....Helen Warrum
Ortlinde.....Vera Curtis
Rossweisse.....Lila Robeson

Grimgerde.....Florence Mulford
Waltraute.....Nielsen-Stone
Siegrune.....Henrietta Wakefield
Schwertleite.....Kathleen Howard
"CAVALLERIA RUSTICANA" AND "PAGLIACCI."
Santuzza.....Johanna Gadski
Lola.....Kathleen Howard
Turiddu.....Luca Botta
Alfo.....Riccardo Tenaci
Lucia.....Emma Borniggi

Nedda.....Anna Fitzg
Canio.....Luca Botta
Tonio.....Pasquale Amato
Beppo.....Pietro Audisio
Silvio.....Riccardo Tegan

The performances, as was reported, are for the benefit of the Civil Orchestral Society and all the participants have volunteered their services. Artur Bodanzky will conduct "Die Walküre" and Arnaldo Conti the Italian operas.

Smock-Boice Studio a Busy Place

Mrs. Henry Smock-Boice again is hard at work at her studio, 57 West Fifty-eighth street, New York. Susan S. Boice, who at the present time is away for a few days, will return shortly to assist her mother. Mrs. Boice has had remarkable success with a number of her young artist-pupils, among them being Bessie Ackerman, who says that she cannot praise her teacher enough for the wonderful development of her voice.

Well Known Pedagogue and Pianist Resumes Work

After spending the summer at Mackinac Island, swimming, walking and enlarging her repertoire, Eleanor F. Godfrey has returned to Chicago to resume her work as director of the Chicago Piano College, together with Harmon Watt. Entering upon its twenty-second year, this college has taken larger quarters with the lessors, and moved with them to their new building, Kimball Hall.



ELEANOR F. GODFREY,
Director of Chicago Piano
College.

Several years ago Miss Godfrey began an interesting career pianistically with Otto Bendix, William Sherwood and Stephen Emory, the theorist. Her success as soloist and ensemble player became an accepted fact among the members of the profession at that time. An accident to her left arm blighted a contemplated tour, and the teachers' profession became her. In this line of work Miss Godfrey has distinguished herself, for beginning as an instructor with a modest class, she has become a director of one of the foremost music schools in the West. One phase of her work deserving particular mention is the teachers' training class.

Bowes Off for a Real Vacation

Charles Bowes, the New York teacher of voice, has been at Prouts Neck, Me., all summer, but with so large a class as he has had regularly, the stay there cannot be said to have been a real vacation. On September 15, Mr. Bowes will ship his last pupil away and leave himself for a lake in the Canadian woods, some seventy-five miles north of Montreal, where there will be two weeks devoted to fishing and nothing but fishing. After this he returns to New York to reopen his studio on October 1. Mr. Bowes' first summer class has been an unquestioned success from every standpoint, and plans already are on foot for a longer summer session next year.

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(Continued from page 5)

Butler is a woman of tremendous energy in furthering anything which she has once undertaken. The organization in so short a time, of so complete and large a company as the Interstate Grand Opera Company and the securing of the necessary guarantees is an example of her ability to execute a plan along projected lines. The management especially wishes to emphasize the point that the Interstate Grand Opera Company is founded with the idea of becoming a permanent organization, giving opera regularly year after year in the cities of the circuit which it covers.



First American and Canadian Tour of

ISOLDE MENCES

The Wonderful Girl Violinist

Her London Criticisms Have Not Been Equalled in Ten Years

THE STANDARD

Female violinists of the first rank are few and far between. Now another—Miss Isolde Menges—has to be added to the list.

DAILY GRAPHIC

Tone, technique, and the soul of an artist are all present in the case of Miss Isolde Menges.

DAILY TELEGRAPH

Of violinists like Isolde Menges fate sends but one or two in a generation.

THE TIMES

Her playing of Tchaikowsky's Violin Concerto showed at once her remarkable command of the bow and her almost childish delight in displaying her mastery. It should be said that even in her most whimsical moments her tone

was extraordinarily pure and her style clean and crisp. She gave an arrangement of a Nocturne by Chopin with great beauty of cantabile quality.

THE REFEREE

The wide interest aroused by the young violinist, Miss Isolde Menges, was shown by the large attendance at her second orchestral concert at Queen's Hall on Tuesday. On this occasion the extraordinarily gifted little lady measured herself against Beethoven's great violin concerto. As a rule it is wise for debutantes to avoid this work, but on this occasion the attack was justified. The inner meaning of the music seemed to be perceived with clear insight. In particular its virility appeared to be understood. The tenderness and yearning of

the slow movement were exquisitely expressed with exquisite purity and warmth of feeling. Above all, the reading appealed by its sincerity and individuality. It was, in short, a remarkable performance.

THE GLOBE

The perfect smoothness of her phrasing, the warmth and roundness of her tone, the absolute clearness of her delivery, and the readiness with which she passes from grave to gay, from power to tenderness, and from strength to daintiness of delivery, mark her as a young artist of the very highest promise. If her gifts had remained in dispute, all doubts would have been set at rest by her interpretation of Handel's D major Sonata, in which she entered into competition with the elect among violinists.

Her version was really remarkable in its power, breadth, and sanity.

DAILY TELEGRAPH

Deft and agile as were her fingers in the more brilliant passages—as one had a right to expect from a violinist for whose technical fitness no less an authority than Professor Auer has vouched—it was in cantabile-playing that Miss Menges revealed most strongly the musical temperament of which clearly she stands possessed. One had evidence of it, too, in the smaller pieces of her list, such as Auer's arrangement of a Chopin Nocturne, and Kreisler's "Schön Rosmarin," the latter being given with just the dainty vivacity for which such music calls.

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THE BELGIAN NATIONAL FETE CELEBRATED IN PARIS

Distribution of the Conservatoire Prizes—Next Season at the Opéra and Opéra-Comique—Bruneau's New Work—Revival of an Operetta by Lecocq—Parisian Summer Sunsets

30 Rue Marbeuf (Champs Elysées).
Paris, August 16, 1916.

The Belgian Dynasty was established in the latter part of the month of July. Its anniversary this year, as last, could not be celebrated on Belgian soil. The beautiful Tuileries Gardens, with their flickering light and shade, invited Belgians, French and Allies to listen in this open air, verdure clad, concert hall to a superb program of music for the benefit of Belgian war prisoners, interpreted by the Royal Band of Belgian Grenadiers, directed by Commandant Lecaill and by artists from the Comédie-Française, the Opéra and the Opéra-Comique, assisted by the orchestra of the "Auditions Lyriques."

The stirring notes of "La Brabançonne," "La Marseillaise" and "God Save the King" seemed so many songs of deliverance to the vast crowd.

Paris having spoken, the park of Versailles could not keep silence, so the Belgian birthday was fêted there too on the following days, under the presidency of M. Dalimier, assisted by Paul Deschenal, Baron Guillaume and M. Schollaert, the Belgian Minister d'Etat.

The Band of the Republican Guard and that of the Belgian Grenadier Guards were responsible for the musical program. In the Flemish Church, Rue de Charonne, Paris, a "Te Deum" service was held on Sunday morning—"Le Gloire à Toi," followed by "La Brabançonne," concluding the musical part. In answer to popular demand, the Royal Band of the Grenadiers gave a concert later in the gardens of the Palais Royal.

The final distribution of prizes at the Conservatoire has taken place. Armand Bernard, second prize in "Tragedy" read the list of the successful ones, winners of prizes in money and in degrees. The list is long; to be especially mentioned are: Mlle. Amalou, first prize harpist, received the Prix Meunier (3,500 frs. an Erard harp); Mlle. Bertrande, the Grand Prix Osiris of 5,000 frs.; M. Manar Roger, the Foundation Yvonne de Gouy d'Arsy prize, which totals 3,000 frs.

The Prix Louis Diemer (4,000 frs.) has not been accorded, the competition being deferred, while that for the Grand Prix de Rome has not taken place.

M. Dalimier, Under Secretary of State for the Fine Arts, saluted in an eloquent speech those students of the Conservatoire who have fallen in battle. The names are too many to be enumerated here.

Mr. Dalimier continued after the reading of the prize list was ended. He spoke of various editions of music and of the necessity of providing good ones in France. At the Conservatoire alone there are more than 2,000 volumes which should appear in new editions. Such a question of national interest must not be dilatorily put on one side, said he. Then he pointed out in eulogistic terms the great task accomplished by Francis Planté and Gabriel Fauré, and, addressing them personally, thanked them for the victorious results of their work as demonstrated by the young students. Turning toward the latter he added, in conclusion: "My young friends, anguish, mourning, death rise above these woes; work and serve your country!"

Apropos of French Publishers and Active Commercialism(!)

"Wanted from Paris certain works (mentioned) of Debussy." Five letters, two postcards, and two prepaid telegrams showered this simple request on a Parisian music publisher. Not a word in reply, absolutely nothing! Can one wonder that editions are sought—elsewhere?

Théâtre "al fresco" at Orange

Artists from the Comédie-Française, from the Odéon, from the Porte St. Martin and from the Opéra, combined with the orchestra of the Association Artistique des Concerts classiques de Marseilles, under the direction of M. Hasselmanns, to make this year's representations at the Théâtre Antique in that historic town of Provence, the city of Orange, a success. The play chosen was Racine's tragedy "Andromaque" (Andromeda) with the music of Saint-Saëns, given with admirable effect. No less interesting was the lyrical part of the program, including Jane Kirsch, from the Opéra, in the "Hymne à Pallas-Athéné" by Saint-Saëns; ("Le Poète et la Guerre") (The Poet and the War), by Hélène Picard, and "La Marseillaise" completed the program. The dialogue poem by Hélène Picard was well interpreted by Roger Gaillard and Yvonne Ducos, both of the Comédie-Française. The success of the representations has enabled the gen-

erous hearted artists to give liberally to war charities, which was the end they had in view.

The Opéra Repertoire Next Season

The Paris Opéra is like "La Belle au Bois Dormant" in the month of August—everything sleeps. Not until September will the spell be broken and all be back at their posts. More than likely the new season will not commence before mid-October as the mobilization has very particularly affected the Opéra service. There will be matinées on fixed days as in the past season and evening performances. The repertoire of the Opéra for next season will include: "Roméo et Juliette," "Grisélis," "La Favorite," "Guillaume Tell," "Samson et Dalila," "Thais," "Faust," "Henri VIII," "Gwendoline," "Patrie," "Aida," "Le Cid," "Hamlet," "Salammbo," "L'Etranger," "Messidor," "Les Troyens," and the ballets "La Korrigane" and "Sylvia."

The Theatre, Music and Opera in Wartime

L'Odéon, the second French theatre (the Comédie-Française ranking as the first), has given a magnificent season during the second year of the war. In spite of the many enforced absences; in spite of the disadvantage of situation far from the Grands Boulevards; in spite of darkened thoroughfares with few means of locomotion, the Odéon has more than held its own, it has made a record. Darkness outside, but inside the theatre light and an ever varied program; thirty-eight classical subjects; thirty-four modern plays; seventeen concerts and twenty-nine lectures—such is the record. Paul Gavault, the director of the Odéon, knows no rest. His remarkable series of concerts proves it and is only one of his many activities:

Festival Massenet; Festival Bizet; Festival Gounod; "La Damnation de Faust"; "L'Enfant Prodigue"; Symphonie Fantastique, etc.; Festival Saint-Saëns; Festival Italien; Festival Fauré; Concert Spirituel; "Marie Magdaleine"; Musique de Chambre; Orchestra di Camera; Musique Ancienne; Musique à Danser, etc. The long lists of this manager's organized work make one truly gasp "On ne bodine pas avec, le travail." Apologies to De Musset, whose delicious comedy, "On ne bodine pas avec l'amour" (One may not jest with love), M. Gavault is preparing with the music of Saint-Saëns. The latter is finishing this musical score in his leisure moments, spared from the triumphant tournée of concerts in Latin America.

The Opéra-Comique and Mary Garden

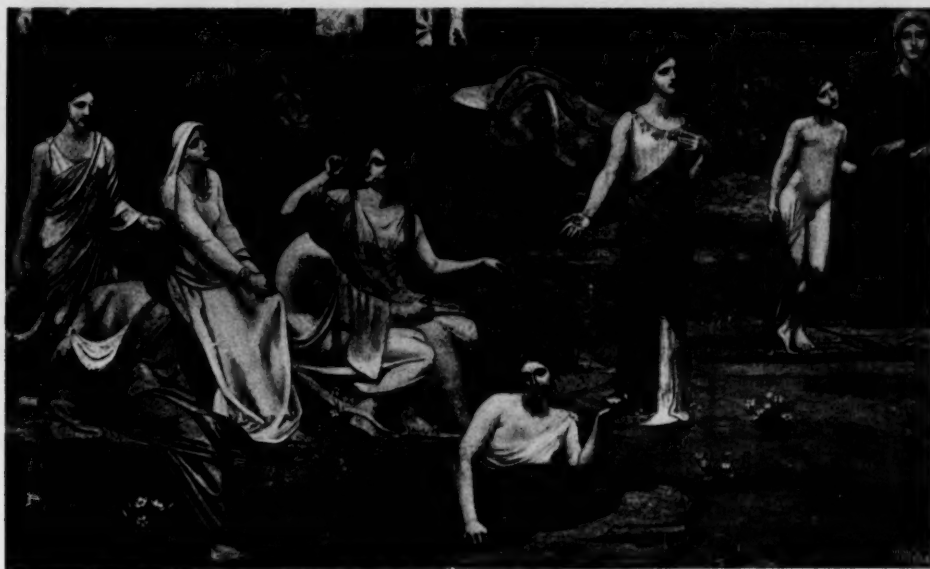
The Opéra-Comique has 150 of its personnel mobilized; ten have been killed; ten cited for the "Croix de Guerre", sixteen wounded, and there is no news of many others. Many names are inscribed in the Golden Book of the theatre. While some were doing their military duty, others were accomplishing their professional duty in the Rue Favart at the call of the directors in order to assure the daily bread to 1,400 persons (women and children included). Since December 6, 1914, the Opéra-Comique has not closed, not for the yearly holiday even; but redoubling their zealous care as difficulties increased, the management achieved wonders. New distribution of rôles in the repertoire; forgotten works brought to light; new works produced, and a public appreciative of so much zeal and devotion, these have produced an achievement which counts. The director, M. Gheusi, is putting up for study a renewal or revival of "Pelléas et Mélisande" with Mary Garden; the creation of some new less important works brought to life in the trenches; and, in collaboration with Gabriele d'Annunzio, a striking realization of "La Ville Morte" (The Dead City), the lyrical work of the late Raoul Pugno and Nadia Boulanger.

"L'Aphrodite" Complete

Next winter the Opéra-Comique will put upon the stage a hitherto supposed impossible-to-be-materialized scene, the sixth tableau of "L'Aphrodite." It is one of the best pages of Camille Erlanger's score and being musically and scenically worked up, will increase the attraction of this later-day work.

Bruneau's New Opera

Alfred Bruneau has just finished revising what will be the first novelty at the Opéra-Comique in November, "Les Quatre Jours" (The Four Days). The second act especially has undergone alterations; the battle amidst the corn-fields, drawn from actual warfare, is grandly terrible and heart rending. The first reading of "Quatre Jours" to the



FAMOUS FRESCO IN THE GRAND AMPHITHEATRE OF THE SORBONNE, PARIS.

By Puvis de Chavannes.

principals of the Opéra-Comique produced a profound impression.

Marthe Chenal will create the principal rôle; Jean Périer will take that of l'Abbé Lazare, and Allard will play Frantz. The rôle of Jean is not yet definitely allotted.

Statistics of the Opéra-Comique

At present the actual répertoire of the Opéra-Comique comprises thirty-six works, of which twenty-seven are French and nine foreign. The artists include forty sopranos, sixteen mezzo-sopranos and contraltos, eighteen tenors, eighteen baritones and basses. The orchestra is composed of sixty-five musicians; the chorus of thirty women and thirty-four men. The ballet numbers forty-eight members. The various employees, including control and administration, total 172.

A "Scene"—From Life

In the Champs-Élysées on the pavement lay a waif cigarette, and as a soldier stooped to pick it up a voice, an echo from the Far West of America, called out: "Aoh! qu'est-ce que vous faites, mon hami? Vous avez pas cigarettes?" (Say! what are you doing, friend? Got no cigarettes?)

Non, Monsieur.

"Alors, venez avec moi." (Come 'long with me, then.) And the gentleman from America entered a tobacconist's with his "poilu," bought a huge box of cigarettes which he pressed into the right hand of the picker-up-of-the-waif cigarette. "Vo' avez maintenant cigarettes, mon hami; je suis votre hami Américain. Prené encore ceci. . ." (Now you've cigarettes, my friend; I am your American friend. Take this as well. . .) And the flabbergasted "poilu" felt his left hand stuffed with the French paper money of today. The trees had swallowed up the large hearted donor from across the ocean ere the poilu found his voice to thank him, but his heart throbbed in grateful response to the American heartbeat.

Lecocq Operetta Revived

"Fleur de Thé," an operetta by Charles Lecocq, which made its début in 1868 at the Athénée near the Rue Scribe, was revived last Friday evening at the Trianon-Lyrique.

Passionate Pianist

A one time member of the Conservatoire jury, Auguste Pierret, suffering from a painful disease, has put an end to his life, after first shooting and killing his wife in their home in the Rue du Faubourg Saint-Honoré. M. Pierret was forty-two years of age, a native of Bagnères-de-Bigorre, Pyrénées, and a distinguished professor of piano. His wife, née Juliette Nouier, thirty-six years, was born at Nîmes. No reason is known for her husband's murder of her, but jealousy is supposed to be the motive of the crime.

Cabaret at the Comique

Dourga, the Hindoo, the young dancer from Pondicherry, has just been definitely engaged at the Opéra-Comique, where her unprecedented début, the strange, unknown charm of her art, an art of the Extreme East, have occasioned delightfully wondering enthusiasm.

In "Lakmé" (second act) Dourga dances; she poses afterward in the nocturnal cortège (or night procession) of the "Goddess."

From School to the Boards

Another engagement at the Opéra-Comique is that of Mlle. Clavel, a first prize winner in the recent competition

for "lyric declamation" at the Conservatory; she will appear in the autumn as "Sapho," which was her chosen examination piece.

The director of the Théâtre de l'Odéon has engaged for his theatre the three first prizes of "Comedy" of the last concours du Conservatoire, Mlles. Nivette, Collinet and Rachel Béréndt.

Parisian Sunsets

During the summer months Parisians love to breathe the fresh air of the Tuileries Gardens. Standing at the base of the Gambetta statue one can see the long central alley of the Gardens, the Obelisk (in the Place de la Concorde), the Avenue of the Champs-Élysées, with the Arc de Triomphe at the far end. Since three days Nature has added a rare and magnificent scenic effect to this already beautiful scene. About 8 o'clock in the evening a bystander* at Gambetta's statue looking westward is entranced by a gigantic disc of flaming red slowly and majestically descending exactly in a straight line with the Arc de Triomphe; indescribable color tints flood the ambient air, slowly fading with the dying burning fires of the setting sun.

COMTE DE DELMA-HEIDE.

The Elsa Fischer String Quartet Charms

The Elsa Fischer String Quartet is summering at the Lake Placid Club, Adirondack Mountains, N. Y., where they have given many concerts, and have had most appreciative audiences. Some of their chief admirers are Dr. and Mrs. Melvil Dewey, Governor and Mrs. Warmouth, of Louisiana, Admiral and Mrs. Fletcher, of Washington, and Mme. Niessen-Stone, of New York.

The quartet spends the greater part of the day preparing next season's programs which will include a number of Russian compositions. They will give concerts at the Lake Placid Club until late in October, and from there will go to Montreal and Quebec to fill engagements, returning to New York, October 21, when they will play for the Scarsdale Music Club.

J. McKinley Rose Sings at Marlborough-Blenheim

J. McKinley Rose, the possessor of a delightful lyric tenor voice, and cousin of the late President McKinley, has been doing considerable public work the past season and has enjoyed considerable success.

On Sunday evening, August 27, he was soloist at the concert held at the Marlborough-Blenheim, Atlantic City, N. J., when he sang "At Dawning" (Cadmán) with artistic interpretation and expression, and was enthusiastically received by his large audience. It was necessary to give two encores before his hearers were satisfied. Mr. Schnee, accompanist, proved a valuable feature of the concert.

Carl Roeder to Organize Classes in "Progressive Lines"

Carl M. Roeder, the New York piano pedagogue, has been spending a summer of restful recreation at North Conway, N. H., in the White Mountains, and will return to resume his teaching about September 15. In connection with his regular work he will organize classes in the "Progressive Lines," in which course of coordinates theoretical and practical work he has become greatly interested.

*Not THE Bystander, Byron Hagel of the M. C., but merely a bystander in love with Nature.

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American Musical Convention at Lockport, N. Y.

On Thursday and Friday, September 14 and 15, an American musical convention will be held in Lockport, N. Y., in the interests of the American musical artists. The affair will be under the direction of A. A. Van de Mark, whose concert courses have become a feature of the musical life of this country.

September 14 has been designated as "American Day" and declared a civic holiday in the city of Lockport by the Mayor, John R. Earl, who will make the address of welcome at the opening of the morning session on that day. The morning's program will include four numbers by the Apollo Male Quartet of Boston (William Whittaker, Lyman Hemenway, John Smallman and Alexander Logan), and forty-five minutes with Carrie Jacobs-Bond, at the conclusion of which Charles C. Washburn, the well known baritone, will sing "His Lullaby."

Numbers by the Apollo Male Quartet, Ethelynde Smith, Jessie Woltz Hammond, Elizabeth Siedhoff and Bertha Barnes will make up the musical portion of the program for the afternoon session, after which a musical pageant and automobile sightseeing tour will be enjoyed.

At the morning session of Friday, in addition to numbers by the Quartet, Bessie Leonard, Miss Hammond, Harriet Story Macfarlane and Irene Eastman, will furnish the music. In the afternoon a children's chorus of 1,000 voices, under the direction of Prof. Douglas A. Smith, supervisor in public schools, will be heard, and there will be other numbers by Harriet Sterling Hemenway, Mary Quinn and Maud DeVoe. Among the interesting addresses to be given during the convention are "Community Music," by Alfred Hallam, director of music at Chautauqua; "The American Spirit," by Arthur E. Bestor, president of Chautauqua Institute; "The Future of American Music and Musicians," by Prof. Hollis Dann, of Cornell University, and "Choral Music," by Dr. A. S. Vogt, conductor of the famous Mendelssohn Choir of Toronto.

Emma Roberts, contralto; Edgar Schofield, baritone, and Margaret Jamieson, pianist, will furnish a musical program on Thursday evening. There will be a special guest-artist recital on Friday evening, at which each artist will be limited to ten minutes. Those who will appear are Lalla B. Cannon, Grace Cole, Jean Vanderslice, Esther Cutchin, Susan John Mills, Martha Atwood Baker, M. Franc O'Shaney, Gertrude A. Dohmen, Grover Anderson, Leila Holterhoff, Charlotte Peege, Iva Bigelow Weaver, Marian Veryl, Almina Willard, Penelope Davies, Louise Day, Anne Murray Hahn, Winston Wilkinson and Myra Ford Bates.

Orrin Bastedo at "Rest Haven"

Any doubt as to the amount of enjoyment which Orrin Bastedo is deriving from life these summer days is quickly dispelled by a glance at the accompanying snapshots. In one, the American baritone is shown indulging



in the joys of bathing in the lovely lake on whose shores is situated lovely "Rest Haven." From the expression on his face, it is apparent that he is having a thoroughly good time. The fair trio who form his audience is made up of Clementine de Vere Sapio, the well known soprano,

(left); Mrs. Bastedo, and Olga Sapio. In the other picture, the singer is pointing out something to Julia Bastedo, but whether it is some of the beauties of nature, a path through the woods, or a coming storm, it is left to the imagination of the reader. Whatever it is, from the look on the face of the listener it is evidently a very interesting subject.

Virgils Prepare for Busy Season

Mr. and Mrs. A. K. Virgil have spent several weeks this summer at Chautauqua. After giving examinations in New York and surrounding places, they will return to Florida to reopen their school in St. Petersburg. A branch school has been opened in Tampa by Mabel Snively, which will be carried on in connection with the St. Petersburg School. Mr. and Mrs. Virgil will also be connected with Southland Seminary, which is to be reopened in the vicinity of St. Petersburg under entirely new management.

Auto Accident to Musicians

Edgar Varese, the young French conductor and composer, who has been in New York for the last year, met with an unfortunate accident on Fifth avenue last week. He was run over by an automobile and taken to St. Vincent's Hospital in a serious condition with a broken leg and internal injuries. Nicolai Constantine, a singer, who was with him, was also struck, but less seriously injured.

Florence Austin Has Returned to New York City

Florence Austin, "America's Violinist," is at present in New York City, having returned only recently from Minneapolis. Miss Austin's vacation in the latter city was cut short about two weeks because of the threatened railroad strike.

Christine Miller's February Engagements

The Apollo Club of Minneapolis has engaged Christine Miller for a concert, Tuesday evening, February 20. Enroute to Minneapolis, Miss Miller will sing at Kenosha, Wis.; Mankato and Northfield, Minn.

Regneas Season Opened September 5

Joseph Regneas announces that his winter season, 1916-1917, began Tuesday, September 5, at his vocal studio, 135 West Eightieth street, New York City.

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Alice Nielsen Is a Redpath Chautauqua Favorite

Cincinnati, Ohio, September 2, 1916.

"One of the most delightful experiences of my career," observed Alice Nielsen, famous American opera star, when she was met back of the stage, Thursday evening, after her concert at Norwood, one of Cincinnati's most beautiful suburbs. The singer was referring to her swing around one of the Redpath Chautauqua circles of which the concert in question was the twenty-third. "Everywhere audiences have been most enthusiastic and have shown the



ALICE NIELSEN.

highest appreciation for what was offered. It has been truly wonderful."

Miss Nielsen, when thus expressing herself, was surrounded by a large group of admirers, and her vivacious, convincing manner plainly evidenced that her expressed delight with her new experiences was heartfelt and genuine. "Of course," she explained, "I have given the subject of program building for Chautauqua audiences considerable thought and I believe the results obtained have justified this."

If the reception of Miss Nielsen's efforts with her audience Thursday evening may serve as a criterion by which to judge her success elsewhere, the star was quite too modest in proclaiming the result of her well thought out program selections. Encore after encore was demanded by the audience which overflowed the roomy Chautauqua tent and which contained many whose names are prominent on Cincinnati's musical Who's Who. With fine discrimination, but never overstepping the bounds of the musically valuable, Miss Nielsen had chosen ditties and ballads of a lighter nature. At the same time the classic and modern schools were represented. Thus the program contained the charming "Wiegenlied" of Brahms, which was sung with pleasing sotto voce effect. Debussy's "Mandoline" was accompanied with delightful coquettishness, and a fine example of German song writing by Bleichmann, "Komm, lass uns Spielen," was exquisitely given. American and English composers shared the rest of the program.

Apart from the great vocal gifts of the singer, the most remarkable of her talents is without doubt her true grasp of the characteristic essence of each song in hand. To this must be added Miss Nielsen's strong dramatic instinct, which enables her to enhance the effect of each song by the appropriate touch of gesture, mien, and manner needed to complete the picture.

William Reddick was a most efficient accompanist for

both Miss Nielsen and the cellist, Karl Kirk-Smith, who very pleasingly assisted with several solo numbers.

Richard Epstein to Remain in New York All Season

Richard Epstein, the eminent teacher and accompanist, who has been summering at Schroon Lake, N. Y., will return to New York City the end of September. Owing to the many requests for instruction, coaching and accompanying which he has received, Mr. Epstein will remain in the metropolis throughout the fall and winter, with the exception of four concerts in October and three in November, when Mr. Epstein has been engaged by C. A. Ellis to act as accompanist for Geraldine Farrar. Owing to her extensive operatic obligations, she will not be able to make more concert appearances this fall.

Those who are desirous of studying with Mr. Epstein or wish his invaluable aid as an accompanist, will welcome this piece of news.

This summer Mr. Epstein has been working seven and eight hours a day, both with the majority of Oscar Seagle's pupils, and also with those who went to this delightful spot for the purpose of studying piano and voice with this well known master.

Zona Maie Griswold Delights at Informal Musicales

On August 14 Zona Maie Griswold entertained in honor of a number of friends from South Carolina and Georgia.

**MARY GARDEN****and Her Concert Company****February and March, 1917**

Management **R. E. JOHNSTON**
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— KNABE PIANO —

As is usual with affairs given by this charming artist, a delightful time was enjoyed by all those in attendance. In addition to a group of Chopin by Nadine Thompson, Miss Griswold pleased her guests with a program which included "Spring" (Beach), "Oh, Thou Billowy Harvest Field" (Rachmaninoff), "The Wind Song" (Rogers), "Le Nil" (Leroux), "Ouvre tes yeux bleus" (Massenet), "Vissi d'arte" (Puccini), "Ave Maria" (Schubert), "Die Forelle" (Schubert), "Vergebliches Staendchen" (Brahms), "The Little God Pan" (Florence Young Griswold), "De San Man" (Florence Young Griswold), "Dearest" (Homer), and "Thrush Song" (Ray Lamont Smith). So enthusiastic were the people that many encores were demanded, and the final request was for Carrie Jacobs Bond's "A Perfect Day."

A feature of the occasion lay in the artistic accompaniments of Corinna Chase, whose work at the piano was an invaluable aid.

Merle Alcock Booked for Three Weeks' Tour of Middle West

Merle Alcock, the young contralto, whose meteoric rise to fame is as yet recent history, opens her season in a series of joint recitals with her husband, Bechtel Alcock, the

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tenor. A tour of three weeks, beginning October 16, will take them through the States of Missouri, Iowa, Kansas, Nebraska, Oklahoma, etc.

Richard Buhlig Unanimously Praised by the Press

Richard Buhlig, the Chicago pianist, who will play a limited number of engagements preparatory to a tour of 1917-18, was unanimously praised by the



RICHARD BUHLIG.
Snapped when unaware.

European press. Mr. Buhlig will give his first New York recital in Aeolian Hall on October 24, under the direction of Mrs. Herman Lewis.

Opera for New Orleans

(By Telegram.)

New Orleans, La., September 3, 1916.

The Silingardi Opera Company will give a brief season here at the French Opera House, beginning October 31. The impresario proposes to give three performances per week for two weeks' engagement, including November 11. Meta Reddish, the American coloratura soprano, who has just met with much success in South America, will head the aggregation of artists.

Werrenrath Booked for Three New York Recitals

Admirers of the art of Reinald Werrenrath, the baritone, will be interested to know that this gifted singer will give three recitals in New York this season instead of one as in previous years.

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Fannie Dillon's Ideal Summer School in Southern California Mountains

Fannie Dillon, one of the most gifted of the composers, of the advanced school, has had a unique and brilliant idea in establishing her summer courses in composition, music history and allied subjects, in one of the most beautiful resorts in Southern California—Strains Camp, at the summit of Mount Wilson.

This camp combines the comforts of civilization with the quiet of the primeval forest. Six thousand feet above the sea yet so close to the city that it can be reached by an easy two-hour drive in a commodious auto stage it offers advantages that are so rare as to be almost unparalleled. The toll road that leads up to it climbs to these dizzy heights by so easy a gradient that the discomforts and dangers of ordinary mountain travel are entirely absent. There are no "bad places," no steep grades that, by their very names, inspire terror in the hearts of the timid. The road was built by skilled engineers, a single easy grade from valley to summit, and the road is kept in such perfect condition that it is a favorite drive for autoists from near and far. For those who prefer the delights of a walk through shady canyons, there is a splendid trail along the course of a mountain stream under the shade of giant trees that furnish shade and temper the warmth of the California sun.

To those who do not know the mountain ranges of the Pacific Coast, the contour of these peaks must be a surprise. The sudden rise from the valley on almost every side is astounding, wonderful, awe inspiring. Standing on the summit of Mount Wilson one sees the Pacific

sparkling in the sunshine, and the islands lying away to the Southwest like miniature mountains in the offing, separated from the mainland by channels of water as blue as the Mediterranean on the shores of Italy—one sees the great city of Los Angeles spread out like a collection of child's houses in the near foreground, with its many lovely suburbs scattered about it—Pasadena, Sierra Madre, San Gabriel (with its famous mission), Monrovia, and many others, all surrounded by orange groves and vineyards, buried in the cool shade of the trees that are at once the wealth and joy of this "land of sun by the western sea." On the other side one looks down four or five thousand feet into canyons carpeted with giant trees that look as smooth and as soft as a dark green lawn. Only here and there some greater giant rears his head above the others and proves that one is really looking upon a bed of treetops, and not upon a bank of grass and shrubs.

But that which impressed the writer the most was the immense quiet. Walk but a little way from the camp, out of reach of the sound of human voices, and one might well be in a wilderness never trod by human foot. Except for the faint sighing of the trees in the summer breeze, the rustle of a leaf, the cry of a bird, there is no sound. This, indeed, is the perfection of studios. Here one may study undisturbed. Here one may ponder the facts gleaned in the lesson hour, one may absorb and assimilate those great truths of art that cannot be learned in a moment, nor indeed are useful until they become truly part of one's mental equipment. Here one gets far enough from the distractions of life to learn truly to feel, to appreciate why Beethoven planned his greatest works during walks in the country. It is the same ideal that led our own greatest

master, MacDowell, to seek the mountain quiet of Peterborough, N. H.

Miss Dillon long ago learned to appreciate it, but it was only recently that she conceived the idea of sharing her discovery with others. Her "school," if it may so be called, proved a great success. In a shady spot under the trees, far enough from the camp to be undisturbed, the spreading boughs for a cover and a bed of pine needles for a floor, she established her "studio," and here she gave her lectures. In the California summer there is no rain. Books, blackboard and paper, and even a Virgil Clavier for practice for those who desired it, were left out night and day, sure to be undisturbed (except by the deer, who occasionally strewed bits of chalk all about, no doubt wondering what it might be good for, since it was not good to eat).

All this deals with seeming externals and says not a word of Miss Dillon's work. That, indeed, seems unnecessary, for her rapidly growing reputation, both as composer and teacher, speaks for itself. And in the matter of summer work the externals count for much. Education and recreation must be combined if the summer work is to be truly useful. To remain in the city for the summer session simply means exhaustion when the winter stress begins, at the very time when one most needs that fund of vital energy without which life is a burden and real, concentrated effort may become an actual danger. Musicians are realizing this. The summer school in some quiet resort is coming more and more into vogue, but few places offer the many attractions that are found in this mountain summit where Miss Dillon has established herself.

Arthur Hartmann's Happy Family

The accompanying photograph is that of Gregory Reményi Hartmann, age five, son of the distinguished violinist. The little chap wears a Hungarian uniform and is holding the violin with which his father made his early concert appearances. Mr. Hartmann writes: "With this picture goes the positive assurance that my boy will never be a violinist." Whether he means that he has selected another career for him, or that the manner in which he holds the bow evidences it, are the two solutions of the above sentence.

Take a closer view of the picture and you will find another interesting thing! The young man looks very much annoyed about something. He no longer enjoys the privilege of being the only pet of the Hartmann family, for Arthur Hartmann informs the MUSICAL COURIER that his wife presented him with a "fine little girl" on August 21. Aside from enjoying his vacation with his



GREGORY REMENYI HARTMANN,
Son of Arthur Hartmann, the noted violinist.

little family at Houghton, N. Y., the violinist spends much time in preparing his concert repertoire for the extended tour which he will undertake this coming fall. At several New York recitals to be held this winter, he will introduce his newest transcriptions and the "Giordini Sonatas" which Mr. Hartmann discovered in Paris.

The success of the Hartmann method of teaching is shown largely by the number of professional pupils who have developed under him. Some of these are Carl H. Toilefson, Gilbert Jaffery, Nicholas Garagusi, Frank Havick, M. Rabinovitz, J. Rosenthal, Gustave Wille, S. Unglada, Benj. Wood, Arlene Ingham, Norman Kimball, Katherine Lewis, A. Sinigalliano, William Butler, Marcy Gordon, M. Gleissner, Charles Klein, Edward Malloy, M. Rasbury, Tom Gardner, Eben Smith, Rafael de Silva, John Taylor and Dan Visanski.

Vida Milholland at Plattsburg

Vida Milholland, the young American soprano, assisted by Lee Cronican, pianist, gave a recital at the Y. M. C. A. at Plattsburg, N. Y., on August 25. That she met with the usual success is shown by the following press opinion: "The song recital given last night will long be remembered by music lovers as one of the most charming ever presented in this city. Miss Milholland's exquisite voice, her vivacity and charm, captivated her audience in the opening number, and the pleasure she gave was plainly manifest in the countenances of her hearers as the concert proceeded. Her entrances were marked by enthusiastic applause and each succeeding song seemed to call for greater approval than the ones before it."

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GUILMANT ORGAN SCHOOL TO OPEN OCTOBER 3

Enrolment Very Large—Everything Points to a
"Booming" Season—Six Scholarships Offered

Dr. William C. Carl, head of the Guilmant Organ School of New York, will return shortly from California, where he has been spending the summer, to resume his work



DR. WILLIAM C. CARL.

When on an automobile trip in the Sierra Nevada Mountains, was caught by the camera on the steps of the Court House at Reno, Nev. From Reno the distinguished New York organist went to Lake Tahoe, Cal.

on October 3. The enrolment is a very large one, and it is said that everything points to a "booming" season. A new feature of the course will be the foundation of a class in proofreading. Several music publishers have volunteered to furnish Dr. Carl with the authors' proofs, and the students will be taught how to correct them. This feature ought to be of great value to the students.

The Guilmant Organ School offers the highest advantages to young men and women of talent and ability who desire to study the organ. The new catalogue recently issued says in part: "Twenty-five students are now playing in New York churches, and four of this number are on Fifth avenue. Scores of others are playing in churches, colleges and theaters from the Atlantic to the Pacific Coast. While positions cannot be guaranteed, a strong effort is made by the school to place each student just as soon as he or she is ready.

Examinations are held in May before the board of examiners, when each student is required to play an organ piece, read a trio at sight, transpose a chant a tone below and above, read a vocal score at sight, harmonize a melody at the keyboard, harmonize a figured bass at the keyboard, modulate; in addition to paper work in harmony, counterpoint, orchestration, musical diction, hymnology, musical form, write an essay, organ tuning, boy voice training, and general questions on musical knowledge. The course is a two-year one, with a postgraduate course of one year for those desiring to perfect themselves still more, enlarge their repertoires or to prepare for degrees." Alexandre Guilmant gave Dr. Carl his famous method, and it is this method which is taught at the school.

Six scholarships have been given to the school by Mr. and Mrs. Philip Berolzheimer for the season of 1916-17. Talented young men or women, over sixteen years old,

may apply in writing before September 20. Letters of application for the scholarship must be accompanied by letters of reference as to character, a statement as to the financial standing of the applicant, and a statement from a physician stating that the applicant is in perfect health. The examinations will take place September 29 at 10 o'clock.

Carrie Louise Dunning to Open New York Class on September 21

This summer, Carrie Louise Dunning, founder and exponent of the Dunning System of Improved Music Study for Beginners, did not open her summer home in Portland, Ore., as usual, but enjoyed a delightful time at the Waverly Country Club, of which she is a member. There she played golf to her heart's content, and when she grew a little weary of the sport, she varied the program with sailing on the beautiful Willamette river. It was precisely the sort of vacation this energetic teacher needed after her strenuous winter of teaching in Texas. And just to show that she is indefatigable, Mrs. Dunning had a fine class in the Dunning method while she was at Portland. August 7 she opened a class in Chicago. This was really an overflow class, with a waiting list of teachers. She will open her New York class on September 21, and from the number of applications already received it is pos-

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sible that she may be compelled to remain in the metropolis all winter.

"Never in the twelve years of my work," writes Mrs. Dunning, "has there been such a demand for Dunning teachers by the mothers of the country. Never have I had such big classes and the demand so great for the work by the teachers."

American Composer's Work at Final Concert of Bernthaler Forces

At the closing concert of the season of the Pittsburgh Festival Orchestra (Carl Bernthaler, conductor), the first half of the program was made up of numbers by Wagner. "Caucasian Sketches," by Ippolitow-Ivanow, three numbers from Tchaikowsky's "Nutcracker" suite, the adagio from the "Farewell" symphony of Haydn, and a composition by a well known American completed the program. This American was Adolph M. Foerster, whose romanza from suite No. 2 enjoys well merited popularity.

Mrs. H. H. A. Beach With the Boston Symphony Orchestra

In a recent interview Manager M. H. Hanson stated that he was convinced that next season would be a good one for Mrs. Beach; that at last the American public, particularly the women's music clubs, are waking up to the fact that one of the greatest living woman composers is an American. During the few short years which she



IN BALMY CALIFORNIA.

Left to right: Marcella Craft, Mrs. H. H. A. Beach and a friend at Glenwood Mission Inn, Riverside.

spent in Europe just before the war, Paris, Berlin, Munich and Vienna recognized her importance. Her symphony was played by the leading orchestras; her violin concerto was played by some of the most eminent virtuosos, and she herself was invited to play her concerto for piano and orchestra with a number of the leading organizations. Since her return, endless receptions have been given in Mrs. Beach's honor. Organizations like the Chicago Symphony Orchestra, under Frederick A. Stock, and the Philadelphia Orchestra, under Leopold Stokowski, have performed her symphony. The executive committee of the biennial convention of the National Federation of Music Clubs was the first organization to invite her to play her piano concerto with the Los Angeles Orchestra under Adolf Tandler. That was a year ago at Los Angeles. Since then she has played this work with the Chicago Symphony Orchestra.

The St. Louis Orchestra, under Max Zach, has secured Mrs. Beach to play this work next January, as has also the Boston Symphony Orchestra (Dr. Karl Muck, conductor) at a pair of concerts on March 2 and 3 at Symphony Hall, Boston.

Mrs. Beach also will appear in recitals in Chicago and vicinity, at Lancaster, Pa., in the Y. M. C. A. course; at Philadelphia, Washington and a number of other cities.

De Cisneros Opens Season in San Francisco

Eleonora de Cisneros, mezzo-soprano, opened her concert season on September 3 in San Francisco, as soloist with the People's Philharmonic Orchestra (Nicolai Sokoloff, conductor). Mme. de Cisneros has been engaged as leading mezzo-soprano with the Cleveland Grand Opera Company for the entire season, which opens in November.

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THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Co.
Devoted to the interests of the Piano Trade.

Mr. Chaplin (Charles), who has two left handed
feet, also plays the fiddle that way.

Mme. Melba, on the recent death of her father,
became heir to \$250,000, her share in his estate.

A Debussy biography says that "beginning with-
out recognition, he finally scaled his way to suc-
cess." Whole tone scale?

A pupil who cannot be convinced by his teacher,
is ready either to open a studio himself or else
should not be in the musical field at all.

Why is it that with all the sharks in nearby waters
this summer, no grand opera artists were attacked
by the ravenous fish? Both the sharks and the
press agents lost a golden opportunity.

In Samuel Butler's fine novel, "The Way of All
Flesh," there is this delicious item: "One treat was
allowed the children—on Sunday evenings they
might choose their own hymns."

Said the headline of a Baltimore paper, "Balti-
more Orchestra Will Seven Next Season." A trifle
cryptic, but as seven is the lucky and complete num-
ber, it was probably intended in the way of good
wishes.

Though the Metropolitan opera season is still
eleven weeks away, New York is not without opera,
for the Royal Grand Opera Company began on
Monday night of this week on the lower East Side
and scored a clamorous success, so it is said.

Novelty in the selection of titles for his composi-
tions is a characteristic of Percy Grainger. Recent-
ly Sir Henry Wood performed at the Promenade
concerts in London, Grainger's "Clog Dance, Han-
del in the Strand." The London Star suggests that
the work should have a subtitle, like "Or, Have a
Banana."

Los Angeles very nearly lost Adolf Tandler two
weeks ago when he dived into the plunge at Ocean
Park, Cal. (he is an expert diver and swimmer),
and struck his head on the concrete bottom. He
failed to rise to the surface and life guards jumped
into the tank and brought the conductor out. He
was unconscious, and at first it was thought he had
broken his neck. Later he recovered, and though
severely cut, bruised and shocked, he now is well
on the road to complete recovery.

While motoring to Delaware Water Gap on Sat-
urday, September 2, Fitzhugh W. Haensel (of
Haensel & Jones) and Mrs. Haensel met with an
accident which almost cost them their lives. De-
scending Schooley Mountain, the rear axle of their
car broke, and as the mountain road is very steep
and full of curves, with a deep ravine on one side,
the only chance for safety lay in ditching the car.
This Mr. Haensel did, and fortunately both he and
Mrs. Haensel were thrown clear of the wreck.
Their injuries were light, but the car was ruined
completely.

The interest in symphony orchestras, as manifest-
ed by the correspondence received on this subject
by the MUSICAL COURIER from all over the country,
never has been more intense than at the present mo-
ment. Cities that have no orchestras are anxious to
find out how to go about the work of establishing
them, and cities that have symphonic bodies of mod-
erate size and incomes are desirous of increasing the
membership and the guarantee funds. The Musi-
cal Courier is willing to co-operate wholeheartedly
in the symphonic movement everywhere and offers

its columns for any discussions, suggestions and re-
ports that will help the cause.

Baltimore is going ahead in the right way. Last
year's experiment was such a success that the city's
appropriation, which gives the municipal flavor to
its symphony orchestra, has been increased and
there will be a series of seven concerts under the
direction of Gustav Strube.

Olga Samaroff, that extremely brilliant and popu-
lar pianist, will resume concert activities this sea-
son, making her first New York appearance in a
Carnegie Hall recital, October 28. She will play
with the New York Symphony Orchestra later in
the season.

Maud Allan sailed from London Wednesday of
this week on the steamship Lapland bound for
New York. Her American tour will begin in New
York the week of October 16 and extend all the
way through to the Pacific Coast. Miss Allan will
be accompanied throughout by her own symphony
orchestra under Ernest Bloch. She is bringing
with her from England Isolde Menges, a young
violinist, and her protégée.

A local morning newspaper suggests that as the
word "critic" has dropped into some disrepute of
late, the gentlemen who belong to that profession
be called in future, appreciators, auditors, esti-
mators, reporters, etc. By any other name, how-
ever, would the critics escape the suspicion of the
public and the wrath of the criticized? We would
love dearly to have New York try an experimental
season without musical or theatrical criticism of
any kind in the newspapers. What would happen?
Would it mean the end of music and drama, or of
the critics? We think we know the answer.

Godowsky, who undoubtedly heads the world's list
of distinguished pianists, apart from the wonder of
his technic, his achievements in compassing unbeli-
evably difficult piano passages, his feats of digital
strength and dexterity, and his glorious interpreta-
tive art, is celebrated for the immense variety in his
programs. Hundreds of compositions are miracu-
lously enclosed in his memory, and he plays every
standard ancient and modern work, solo, ensemble
or with orchestra. Bach, Beethoven, Mozart, Liszt,
Schumann, Brahms, Chopin, Rameau, Mendelssohn,
Corelli, all the older and the newest masters, Godow-
sky interprets with faultless mastery, technical, mu-
sical, intellectual. His piano playing will represent
the acme of virtuosity and musicianship this winter
in the realm of keyboard performances.

Although their concerts closed earlier than was
anticipated, the guarantors of the Civic Orchestral
Society (New York) feel that their recent experi-
ment at Madison Square Garden was in every way
a success. That they gained this result in the face
of staggering obstacles promises well for the fu-
ture of the organization and the resumption of its
concert activities. No one connected with the ex-
ecutive board or the guarantor body feels the
least pessimism regarding the need of a series of
concerts like the one just given, and the ladies and
gentlemen who made the realization of the scheme
possible express especial satisfaction because their
orchestra accomplished in fifteen concerts what
many other orchestras have been years in doing.
The conditions in New York are peculiar and it
takes time for anything artistic to become an insti-
tution here. The guarantors admit that the deficit
of the Civic concerts was larger than they had ex-
pected, but is not great in view of all the circum-
stances. It was considered good policy not to enter
into an inordinate expenditure of money during the
first season and that is why the number of con-
certs was curtailed.

PETERBOROUGH

By CARL VENTH

When I was a small boy of eight years my father one day took me to the Guerenich, an old Hanseatic building in Cologne. The rooms in this historic place are adorned with exquisite frescoes. One of these appealed especially to my childish imagination. It represented St. Elizabeth, the wife of the Landgrave of Thuringia, carrying a basket filled with bread. She was surrounded by a clamoring mass of poorly clad people. In the background one could discern behind some trees the figures of several men in knightly armor. Father then told me the story. It seems that Elizabeth was very benevolent, and used to walk every day from the castle of Wartburg to bring bread to the poor. Her husband, of a jealous disposition, put a different construction on her daily visits, and one day, encountering her on the way, bade her open her basket. She did so, and lo and behold! the basket was filled with flowers. Through this miracle and her good deeds Elizabeth was sainted after her death. A year after my visit to the Guerenich my father took me to his birthplace, near the castle of Wartburg, and showed me the place where Elizabeth lived, and the path on which she wended her way to assist the poor.

I never thought that I should encounter in my life a St. Elizabeth in the flesh, but miracles will not cease, and so it has happened. Only in this case, Elizabeth brings flowers to the rich, and a jealous public, on inspection of the basket, finds it filled with bread. The Wartburg in this case is Peterboro, N. H.; the basket is the MacDowell Memorial Association; the flowers are the voluntary gifts of people interested in the movement; the rich are the artists with their endowment of genius, and the miracle, the turning of flowers into bread, is the inspiration which the MacDowell Memorial Association gives to the artists for the production of their best efforts. Need I tell who is the modern Elizabeth?

What MacDowell's artistic and sensitive nature found necessary for his own growth, and what he wished his fellow craftsmen to have in a like degree, his wife, in loving remembrance and possessed of a wide vision, with the aid of kindred spirits, has made possible. This haven for creative work and refuge from the daily struggle for existence is by no means a charity. The members of the colony pay for what they get, a small amount in money and a very great amount in work accomplished for the betterment of art and the race. I know from my own experience how difficult it is to find a place to work during vacation time, away from the crowd (and even well meaning friends), and still obtain some of the comforts of life which civilization has made almost a necessity for us. I have tried the Maine woods, and they are wonderful, but where isolation is wanted with even small comforts, much precious time must be spent in providing the latter. I have tried the mountains in Norway, but the expense is almost prohibitive for the average American mortal. I have tried the seashore, but for an artist who needs the woods the seashore becomes monotonous and dulls his imagination. But here in Peterboro I find the ideal condition for creative work. A beautiful forest, five hundred acres in extent, dotted here and there with fourteen charming studios which cannot be seen until you are at the doorsteps. A Colony Hall, where all take their breakfast, then each one, the painter, sculptor, poet, musician, wend their several ways along woody paths to their studios, to work for the day in the solitude of pines and birches. At noon a little pony cart brings individual luncheon baskets to each studio, and after the day's work is over they all assemble for dinner at Colony Hall.

No worldly cares, no troubles, just eat and drink of the best (all products of the farm belong to the estate) and work the best you know how. And the expense? Just one dollar a day!

An institution of this kind cannot be made self sustaining without losing its "raison d'être"; no more so than any college or school of art. The reproducing artist, the instrumentalist, singer, actor, has a comparatively easy road to travel. There are plenty of scholarships, and at an early period these men and women are able to make a living. They can do their work in a quiet room or studio. America has taken good care of them and provided them with every opportunity, from the first teacher to the final manager. But what has America done for the creative artist, to ease his way and stimulate his imagination? Nothing—until this movement in Peterboro began.

I consider the MacDowell Memorial Association a national asset of the greatest value, so much so that I believe it to be the duty of every musical organization and of every woman's club to take a share in supporting this splendid effort.

If ever a real national American art is born, and I believe the time is near, the ideal conditions for a demonstration of genius loci are offered in Peterboro, which in a very short time should mean as much to America as Bayreuth means to Germany or Stratford-on-Avon to England.

One little woman is carrying the bulk of this great undertaking. Is it fair to let her do it alone? The inherent chivalry of the American toward women is proverbial. This is not the first time in history that woman has shown the way. The cart is almost at the top of the hill; it needs only a combined push to place it there. The result will be a great artistic gain for the nation. Let us all push. Will you help?

ON THE RIGHT ROAD

The organization of the Interstate Grand Opera Company, a full reference to which will be found on page 5 of this issue, is a long step in the right direction toward the general development of opera in this country. Those cognizant with the situation have long been aware that the only feasible plan must be grounded along similar lines to those proposed; i. e., a circuit of three or four cities of sufficient size, within reasonable distance of one another, each supplying a guarantee for its own season and supporting a common company, presenting its complete repertoire in each city in turn. This is the simplest and most practicable plan for the general introduction of opera in America and gives the best promises of financial success. We do not think for a moment that the new organization will be able to show a balance on the right side of the ledger, but we do believe that the receipts will be sufficient so that the necessary guarantee may be one of very reasonable proportions.

It is an extremely interesting plan, this one originated by an enterprising Cleveland woman, and one that will be watched with the utmost interest by music lovers throughout the land. If it can succeed anywhere, and we thoroughly believe that it can, it should surely do so in these four thriving and enterprising communities, all within a few hours' railroad run of one another.

SAN CARLO COMPANY BEGINS EARLY

The first operatic organization in the field this season, as is usual, will be Fortune Gallo's San Carlo Company. The season begins on September 11 at the Providence (R. I.) Opera House, and the first

two months will cover the following cities: Providence, Schenectady, Albany, Montreal, Quebec, Toronto, Rochester, Utica, Geneva, Syracuse, Cleveland and Detroit.

MINNEAPOLIS SYMPHONY

The fourteenth season of the Minneapolis Symphony Orchestra is to start October 20, and will last until March 30. The home season is to include the usual twelve Friday evening symphony concerts; and twenty popular Sunday afternoon concerts divided into two series of seven concerts each and one series of six concerts. Four Young People's concerts will be given under the management of the Young People's Symphony Concert Association.

The soloists of the regular home symphony series will be Matzenauer, Bloomfield, Zeisler, Craft, Van Vliet, Macbeth, Czerwonky, Jörn, Casals, Thibaud, Grainger, Kreisler, Destinn.

A glance through the symphony and popular programs reveals that "for the first time in Minneapolis," will be heard Glazounow's sixth symphony, Stravinsky's "Fireworks," Mahler's fifth symphony, Strauss' "Alpine" symphony, Kalinnikow's G minor symphony, Chausson's "Poème" (for violin), Delius' "On Hearing the First Cuckoo in Spring," and "Summer Night on the River," Grainger's "In a Nutshell," Carpenter's "Adventures in a Perambulator," Kolar's symphony in D, Elgar's "Sighs," Beethoven's triple concerto for piano, violin, and cello, Cowen's "The Butterfly's Ball," Holmes' "Andante Amoroso," MacDowell's "The Poet's Dream" and "Scotch Poem." Beethoven figures on the list with his triple concert aforementioned, his fifth and sixth symphonies, his violin concerto, and a "Fidelio" aria. Wagner is well represented vocally and orchestrally. Weber, Bach, Mozart, Schumann (cello concerto), Brahms' (third symphony) are the other strict classicists. Tchaikowsky has the "Manfred" fourth and fifth symphonies, violin concerto, "Andante Cantabile." Rubinstein's now thoroughly but unjustly neglected D minor piano concerto puts in its reappearance, and saves the one time universally popular composer from complete omission. R. Strauss is on hand with the final scene from "Salome," and J. Strauss contributes his "Fledermaus" overture and several waltzes. Goldmark gets honorable recognition with his overture "In Springtime," and with his "Rustic Wedding" symphony. Saint-Saëns supplies two concertos, B minor, for violin, and A minor, for cello. Grieg's piano concerto is another welcome revival, while the perennial violin concerto by Mendelssohn is sure to exert its imperishable fascination. Also his "Scotch" symphony will be heard.

Of odds and ends there are arias, preludes, bell songs, scherzos, overtures, rhapsodies, suites, capriccios, kol nidreis, marches, hymns, symphonic poems, ball scenes, arias, serenatas, by David, Dvorák, Delibes, Rimsky-Korsakoff, Dohnanyi, Bruch, Smetana, Schmitt, Rossini, Gounod, Liszt, Mandel, Taneiev, Hinton, Kistler, Hellmesberger, Alfven, Halvorsen, MacDowell, Svendsen, Puccini, Chabrier, Berlioz, Massenet, Bellini, Grieg, Moszkowski, Goring-Thomas, Ambrose Thomas.

The foregoing schedules should assure to Minneapolis music lovers a wide variety of tonal treats, all schools, styles, and tendencies, with Emil Oberhoffer handling the baton the superior nature of the performances is a certainty.

The license commissioner of New York City says that no hurdy-gurdy with sour notes will get a license hereafter until all the bitter taste has been removed by the hand of an experienced tuner. If we are not mistaken, the commissioner borrowed this idea from cultured Boston, which began to look after the quality of its itinerant music several years ago.

THE RABINOFF OPERA PLANS

Detailed plans for the second annual coast to coast tour of the Poston-National Grand Opera Company are announced this week by Managing Director Max Rabinoff.

The magnitude of his capacity for taking operatic pains is seen in every detail of the contemplated thirty-five weeks' tour of the organization, with its special trains, many singers, large orchestra, chorus and ballet.

A MUSICAL COURIER reporter called on Mr. Rabinoff recently for an interview and expressed an opinion that the impresario has by no means lost sight of the big artistic and musical ideals in planning the multiplicity of small details.

Mr. Rabinoff replied: "It is my ambition that every factor be given its due prominence. As I do not allow any single element to predominate, I shall not depend upon a star solely, but rather on a union of all the arts which make for perfect opera presentation. I aim at and feel sure I have secured ensemble perfection. The 'stars' are the most finished in voice, technic and histrionic ability I have been able to secure. The orchestra has been rehearsed under authoritative directors until it has become a highly specialized unit, a part of a harmonious whole. From our chorus alone a whole opera company, and a good one, could be recruited. Urban, Stroppa, Bakst, Bianco, have provided the scenic equipment. Each of these masters of color finished the characteristic scenic backgrounds for which his artistic personality was best fitted. For the Japanese opera, 'Iris,' scenes and costumes have been designed by the famous Japanese artist, Ikuma Arishima."

Mr. Rabinoff's artistic and musical plans mean the presentation in the principal American cities of several things entirely new to opera in this country. For instance, Russian opera never has been sung here in Russian. The Rabinoff organization will give it with Russian artists and with the Ballet Russe. Then there will be "Faust" with the complete "Walpurgis Night" ballet. The scenic investment for this ballet is declared by Mr. Rabinoff to be especially noteworthy.

As the interview progressed, Mr. Rabinoff continued: "I desire to give opera as perfectly as is humanly possible with all the allied arts assisting proportionately. To do this, all the departments of my enterprise must be ideal. The artists are the first essential. They must be of the best, but they must feel that they are members of a unit in opera production which, with other units, goes to make up an entire entity. They must act as well as sing and satisfy my requirement that each artist singing a role really create a dramatic illusion. Consequently, in building my unified structure, I have gathered together artists of international attainment and fame. The leading tenor is Giovanni Zenatello, and none other would satisfy me. I wished also to recognize American vocal mastery, so I secured Riccardo Martin. My Russian repertoire called for Russian tenors, consequently Enrico Arensen and Tovia Kittay were placed under contract. Of sopranos, I have Maggie Teyte, whose artistic attainments are familiar to the musical world; Tamaki Miura, the Japanese artist, whose appearances last season in 'Madama Butterfly' were an operatic sensation; Luisa Villani, soprano, and Mabel Rieglman, the former Chicago-Philadelphia artist. Three countries contributed the baritones; Russia gave George Baklanoff; Spain, Jose Segura-Tallien; and America, Thomas Chalmers. Jose Mardones heads the list of basses, while Virgilio Lazzari and Paolo Ananian are in the group with Mardones. Roberto Moranzoni, a conductor of undisputed distinction, wields the baton for my company, and he will be aided by Fulgenzio Guerrieri, Emil Kuper, Alexander Smallens (from Moscow), and Adolf Schmid, the latter directing the German repertoire.

Ivan Kolchinsky, formerly head of the Municipal Opera House in Odessa, is stage director in chief, while Armando Agnini is stage manager. The ballet will have thirty-eight members. All in all, therefore, I feel that our organization is equipped to give opera with an ensemble excellence such as has not been surpassed in American cities heretofore."

The coming season is the occasion of the second tour of the Rabinoff company, that of last year having been signally successful, so much so that city after city visited by the Boston-National, then known as the Boston Grand Opera Company, raised guarantees to insure a return appearance. The local opera committee in each of the cities is working to bring the Boston-National to its city annually for a season as extended as the size and musical tastes of the city will warrant.

In this connection, Mr. Rabinoff explained: "The work of the company now has assumed such proportions that I am assured from all sides that it is regarded as the American national organization for the bringing of opera to all of musical America. Consequently, its name has been changed to the Boston-National Grand Opera Company, in keeping with the greater dignity which the American people have insisted upon conferring upon the company."

The repertoire includes works in French, German, Russian and Italian, each sung in the language of its origin. Of novelties and unhackneyed productions there will be "Iris," with Tamaki Miura in the title role; "Andrea Chenier," with Giovanni Zenatello; "Les Contes d'Hoffmann," Dupont's "La Cabrera." Other operas are "Tosca," "Bohème," "L'Amore dei Tre Re," "Hänsel und Gretel" and "Rigoletto."

From all over the country come assurances of the eager interest with which the tour of Mr. Rabinoff's company is being awaited, and success appears to be certain for this indefatigable, imaginative and undeniably artistic organizer and impresario.

WHEN WICLIF WAXED WROTH

Wiclif, or Wycliff, an English ecclesiastic, born in Yorkshire about the year 1320, had one trait in common with a good many modern clergymen—that is to say, he did not like the musical attractions of his church to rival the pulpit eloquence. He opposed the introducing of the New Song, as it was called. He wanted his congregations preached at and not sung to, so to speak.

Mattins, the Mass, and Evensong, Placebo and Dirige, and Commendation, and Mattins of our Lady were ordained of sinful men to be sung with high crying to lett men fro the sentence and understanding of that that was thus sung, and to maken men weary and undisposed to study God's law. For a king of heds, and of short time then more vain japes founden deschaunt, coudre note, and organs, and small breking that stirreth vain men to dauncing more than mourning. And therefore ben many proud and lecherous losels founden and dowed with temporal and worldly lordships and great cost. But these fools shulden dread the sharp words of Austin, that seith: As oft as the song liketh me more than doth the sentence that is sung, so oft I confess that I sin grievously. And if these knackers excusen them by song in the old law, seye that Christ that best kept the olde lawe as it shulde be afterwards taught not ne charged us with such bodily song, ne any of his apostles but with devotion in heart, and holy life and true preaching, and that is enough and the best. . . . For they wolen hire proud priests and other lecherous losels thus to knock notes for many marks and pounds: but they wolen not geve their alms to priestes and children to lerne and teche God's law. . . . For when there ben fourty or fifty in a queer, three or four proud and lecherous losels shullen knock the most devout service that no man shall hear the sentence, and all other shullen be dumb, and looken on them as fools. And then strumpets and thieves praisen sire Jack, or Hobb, or William the proud clerk, how small they knacken their notes, and seyn that they serven well God and holy church, when they despisen God in His face and letten other Christen men of their devotion and compunction, and stirren them to worldly vanity; and thus true service of God

is letted, and this vain knocking for our jollity and pride is praised above the moon. (Quoted by Southey in his Common-place Book.)

It strikes us, worldly musicians as we are, that the Rev. John Wiclif made quite a show of nasty temper. This is one of the cases where music had not the power to soothe a savage breast. But then, of course, we do not know what kind of music it was that J. W. had to listen to in 1360.

MUSIC IN GREENLAND

Charles H. Ingraham, the Philadelphia painter, through the influence of a Danish sea captain he happened to know, was permitted to go to Greenland on one of the barks that carry criolite to Europe and America. His paintings and photographs of the Esquimaux are as rare as they are interesting. But it was a description of Esquimaux choral singing which claimed the attention of the MUSICAL COURIER representative a few days ago. It seems strange that the inhabitants of an absolutely barren land, that has no soil and consequently no vegetation at all, should have an inclination to sing or could find anything to sing about in that land of deathly silence. Yet, according to Charles H. Ingraham, who, by the way, was a fellow student of Clarence Lucas (of the MUSICAL COURIER staff) in Paris, thirty years ago, and with whom he attended many concerts, the Esquimaux not only sing in chorus, but sing in harmony of several parts. Their music might seem monotonous to us because it is slow and dirge-like, changing from one chord to another with the greatest deliberation. There is no haste in Greenland and the music must be slow to seem natural to an Esquimaux. Whether the singers sang premeditated songs or improvised their chants as they went along, the painter was unable to say. But he assured us that there were several chord changes which were always in tune and well balanced, and in at least five parts.

The Danish Government does not permit missionaries from foreign lands to disturb these contented Esquimaux with sermons on sin and future punishment. It is certain, therefore, that these dwellers in the frozen North do not learn their songs in Sunday school. So far as is known, the music of Greenland is a product of the soil—or rather let us say of the rocks and snow, for there is no soil, no dust, no dirt, no smoke, nothing to burn except the little coal the governor imports from Denmark for his private use. Only the Esquimaux can live through those long, sunless, winters without fires in their huts of rock. They cannot sing of May day, of the flowers that bloom in the spring tra la, of the roses of June, or of the violets which have inspired so many sickly sentimental ballads farther South.

What on earth can they sing about, anyhow?—the polar bears, seals, icebergs, black water of the ice?—or what? Perhaps the pink heavens at sunset and the violet sea inspires them. At any rate they sing in chorus. Of that there is no doubt whatever, for Charles H. Ingraham, a living and trustworthy witness, heard them sing a few seasons ago when he spent a July in Greenland. And Clarence Lucas vouches for the ability of the painter to judge intelligently of the music, for Charles H. Ingraham is himself an amateur pianist and a tuneful composer in a small way.

The publishing house of Sonzogno brought suit against Impresario Lagana for damages incurred through his failure to produce last season, at the Teatro San Carlo in Naples, Giordano's opera, "Madame Sans-Gene," as he had contracted to do. This failure was caused by a strike. The matter has been settled outside of the courts by a friendly agreement.

WELL KNOWN OPERA SINGER ENJOYS INCOGNITO

Frances Alda Leads Delightful Simple Life and Prepares for Busy Season at Great Neck

When word came from the "Front" that the writer was to interview Mme. Alda at 3:30 that afternoon, the former had time only to powder a nose, pin on a hat, and rush for the train. Arriving at Great Neck, L. I., the first rural taxi was approached, and after a rather hilarious ride, through what seemed all of the town, the

Alda, of the Metropolitan Opera Company, had very cleverly hidden herself away in a lovely spot in Long Island, and is living the simple life there, unknown and undiscovered. Best of all, she is having one of the most ideal vacations any artist could desire.

The charming Australian singer is a lover of outdoor

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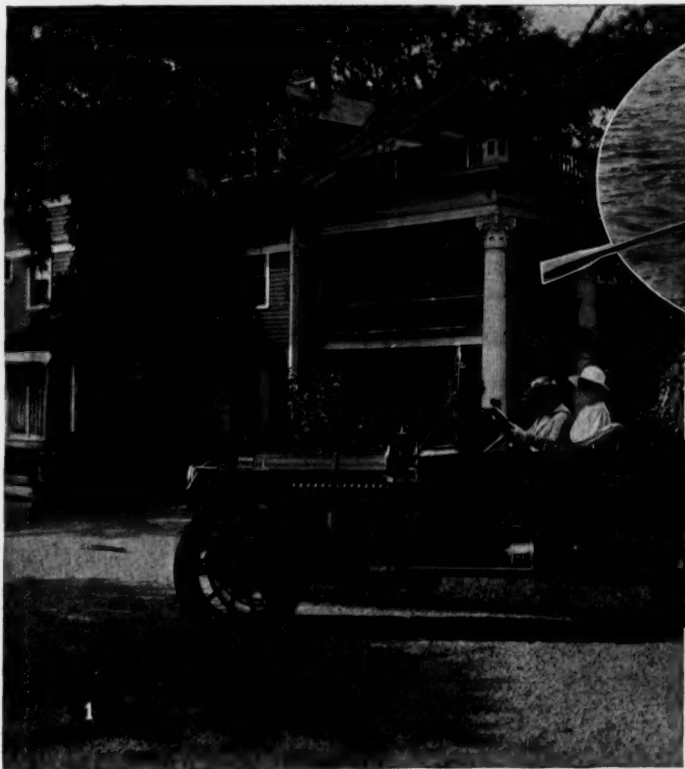
THE AEOLIAN CO., 32, AVENUE DE L'OPERA

swim, being quite an expert. Two other hours of the morning are spent in practice and arranging programs for the coming season, which, by the way, is to be a "booming" one. Golf, too, claims much of the singer's time, and she is more than an enthusiast.

Mme. Alda, an unusually attractive woman, has lovely raven hair, and the golden eyes that go with it. Every move is filled with vivacity and grace. The afternoon of August 22, when the writer saw her, she wore a pale

FRANCES ALDA AT HER SUMMER HOME, GREAT NECK, L. I.

These pictures reveal only a few of the many sports indulged in by the distinguished soprano of the Metropolitan Opera Company.



driver jammed on his brakes, slowed up, and accosted an ancient looking individual, enjoying a harmless bicycle ride. This conversation followed:

Driver—Where does Mme. AldER live, do you know?

Cyclist—Who?

Driver—Mme. AldER.

Cyclist—Never heard of the lady. Say—though, you had better turn 'round, for this road ends at the beach, and he don't live there.

All of which resulted in the writer's having visions of a fruitless trip and return to the office empty handed. It was finally decided upon that we were to try several of the nearby houses. After minutes which seemed hours Mme. Alda's home was reached, but not before the driver in his confusion had driven up to the servants' entrance. Evidently he thought a new maid was arriving! He was, on the other hand, a wiser man, for he had learned that Frances Alda, the well known opera singer, was living in the beautiful house, surrounded by more beautiful grounds, at the end of Great Neck.

The preceding paragraph all goes to show that Mme.

1. Mme. Alda at the wheel of her new Packard car, and Miss Evans, her secretary.

2. Swimming and rowing are considered by the singer to be splendid exercise. She enters into these two exhilarating sports at every available opportunity.

3. Corn on the cob is one of the delicacies relished by the singer's guests. Mme. Alda is shown in this picture with a "prize ear."

exercise. Her daily routine is a splendid one. Rising at 7:30, she plays a set or two of tennis (clad in a rubber suit for reducing purposes, though the writer did not see the need of it). The medicine ball is then put into use for several additional minutes, after which, being rather overheated, the singer plunges into the cold water for a

green sweater and fetching felt hat of the same shade. The picture was most charming!

The grounds surrounding the house cover twelve acres, rolling as they do down to the water front. Mme. Alda said that they raised all their own vegetables and fruits, besides having a cow and a number of chickens. Asked

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if she ever milked the cow, she said: "Yes, indeed, and it is lots of fun. I love all that sort of thing, for it is the only life. If my husband (Gatti-Casazza) liked it more, I should live here all year round. As it is, I stay as long as I can. Do you know, I haven't been in town to the theatre or dinner one evening since we came down here. I get enough of that in the winter. I went to Newport last

week end on a yacht, and longed to get back to my nest."

Mme. Alda is rather secretive about her plans for the coming season. She did admit, rather enthusiastically, that she expected to begin a tour on October 2, lasting until November 14, and covering seventeen concerts. November 14 is the date set for her Carnegie Hall recital. But that was all she would "give away."

BOSTON TO HAVE SERIES OF "NEW POP OPERATIC CONCERTS"

Novel Features to Be Introduced by Symphony Hall Management—Albert Sand Scores Success as Clarinet Soloist at Copley-Plaza "Pop"—Breezy Paragraphs About Well Known Artists—Notes

31 Symphony Chambers,
Boston, Mass., September 3, 1916.

Coincident with the close of the excellent "pop" concerts at the Copley-Plaza, the Symphony Hall management has announced a series of "new pop operatic concerts" to be given in the major auditorium during the three weeks extending from September 5 to 23, inclusive. These concerts will introduce a novel feature. In addition to an orchestra of fifty-five symphony players, there will be a quartet of distinguished opera singers. It is the intention of the management to devote the second of the three parts into which the program is usually divided to selections from grand operas sung by these singers.

The conductor engaged for this series is Josef Pasternack, of New York. Mr. Pasternack has had experience with operatic music both as assistant conductor of the Metropolitan Opera Company and as one of the chief conductors of the Century Opera Company. J. Theodorowicz will be the concertmaster.

The quartet of soloists will include Dora Gibson, soprano, of the Royal Opera, Covent Garden, Lillia Snelling, contralto, formerly of the Metropolitan Opera Company, and Octave Dua, tenor, and Constantin Nicolay, baritone, both of the Chicago Opera Association and the Ellis Opera Company. During the first week, however, there will be but three singers, as Mr. Dua is not available for this period.

The engagement of Lillia Snelling for these concerts is particularly gratifying, as her work is well known and much admired by Boston music lovers.

Final Week of the Copley-Plaza "Pops"

Now that the Copley-Plaza "Pops" have reached a conclusion, the music loving public of Boston is in a position to appreciate how well these excellent concerts bridged the tedium of the summer months. The attendances on the whole were good, but not so good as they should have been. However, the perception and appreciation of the minority proved a healthy antidote for the delinquency of the majority. Certainly, Mr. Seydel, who promoted these concerts, the management of the Copley-Plaza, whose cooperation made them possible, and Mr. Maquarrie, who so ably conducted them, are all to be congratulated upon the comparative success of the undertaking and upon the in-

tiation of a custom that will be perpetuated. Another year,

When intellect palls
And the atmosphere sizzles,
Then give us the "Pops"
And cold goblets of fizzes!

The concerts during the final week were highly successful. The programs were carefully selected from the best literature, and there were many excellent solo numbers. There were three special concerts: "Request Night,"



AT THE COBE HOME, HILLSIDE FARMS.
Right to left: Charles Bradbury, Ethel Leginska, Ira Cobe, Cara Sapin, Florence Larrabee, Florence Hardeman.

August 30; "American Composers' Night," August 31, and "Wagner Night," September 1. There was also a gala program on the final evening.

A feature of these concerts was the clarinet solo on "Request Night" by Albert Sand, first clarinetist of the Symphony Orchestra, who had been engaged especially for the occasion. His selection was the fantasia from Verdi's "Rigoletto." Mr. Sand is a master of his instrument and a musician of keen sensibilities. His tone is full, rich and expressive. The legato passages suggested the melodious cadences of the human voice, and the execution was vital with an inspired beauty. Mr. Sand captivated the imagination of his audience, and was given a merited ovation.

Boston Artists in Duxbury Concert

Katherine Kemp Stillings, violinist, and Robert Lunger, baritone, gave a joint concert in Mattakesett Hall, Duxbury, on the evening of August 29. Harris S. Shaw was the accompanist.

The selections played by Miss Stillings were as follows: Tempo di minuetto, Pugnani-Kreisler; "Indian Lament," Dvorák-Kreisler; Hungarian dance, Brahms; "Song Without Words," Tchaikowsky; Viennese melody, Kreisler; Orientale, Cui; Gipsy dance, Nachez; "Zortzico," Sarasate; nocturne, Chopin; "Le Carnaval Russe," Wieniawski. Mr. Lunger sang these songs: "Hark! How My Triangle," "Songs My Mother Taught Me," and "Tune Thy Strings, Oh Gipsy," from the "Gipsy Songs" of Dvorák; "Why Should the Spirit of Mortal Be Proud," Robyn; "Wanderer's Night Song," Whelpley; "I Am Thy Harp," Woodman; "The Sweetest Flower," Batten; "Lift Thine Eyes," Logan; "Of All the Airs," "If You Knew," and "The Sea Gipsy," Loud.

The concert was reported as one of the most successful of the summer. There was a large and enthusiastic audience, and both Miss Stillings and Mr. Lunger were recalled repeatedly.

Irma Seydel Faces Busiest Season

It has been the fortune of few of the younger artists to experience the success that has attended the public career

of Irma Seydel. Since her debut, a few years ago, her remarkable talent and her mastery of the violin have won her recognition from the leading critics of Europe and America. While abroad she appeared with many of the foremost orchestras of Germany, and since her return, she has been engaged as soloist with such organizations as the Boston, New York, San Francisco, St. Paul, Hartford, St. Louis, Philadelphia and Minneapolis symphony orchestras, as well as with many of the leading clubs and festivals throughout the country. A remarkable record for so few years, and one that only a true artist could have achieved.

Miss Seydel is now facing what promises to be her busiest season. Already she has booked more than forty engagements, including many important appearances. Between October 14 and 24, she is scheduled for five concerts and one recital in Chicago and the Central West. On October 28, she is to give a joint recital at Columbia University, New York, with George Raseley, the tenor. Then follow, on November 1, a recital in Fall River; on November 3, a concert in Providence, and on November 7, a joint recital in Hartford with R. H. Prutting, conductor of the Hartford Philharmonic, with whom Miss Seydel has appeared four times previously. Between November 20 and December 23, she is booked for a tour of twenty concerts in twenty cities throughout New England. After this she will appear twice as soloist with the Boston Symphony Orchestra, in Providence on December 26 and in Cambridge on January 11. On January 15, Miss Seydel will give a joint recital in Boston with Mme. Sturkow-Ryder, the noted Chicago pianist. In addition to all these engagements, the young violinist has many minor bookings in Boston and vicinity. As her list is growing daily it seems fairly certain that this will be Miss Seydel's busiest season.

Cara Sapin Scores a Success

Cara Sapin, the popular Boston contralto, was one of the principal soloists at the Northport, Me., Summer Entertainment Course, which was given in the Auditorium on the evenings of August 14, 16 and 18. Mme. Sapin sang two



CARA SAPIN DIGGING CLAMS ON THE BELFAST SHORE NEAR NORTHPORT, ME.

groups of songs, including many charming and familiar numbers. She was in splendid voice and received an enthusiastic ovation. An interesting report of the occasion appeared in the Bangor Daily News of August 17, as follows:

"Charming, magnetic and in wonderful voice, Cara Sapin outshone herself last night at the first concert in the summer course. She was wonderful, and those who had not heard her before realize that they have missed much, while her friends believe that she never sung better in her life. Her splendid voice was in perfect condition, and she was never more charming and appealing than on this occasion. Mme. Sapin has literally sung her way into the hearts of the people of Maine and its summer visitors, and she will not soon be forgotten."

Mme. Sapin's success was all the more gratifying in that it was her second appearance in Northport within three weeks. In the first instance, a concert at the Country Club, she was given a like enthusiastic reception.

The accompanying snapshot was taken at Northport during the summer course. In the group with Mme. Sapin are Ethel Leginska, the eminent pianist, and Florence Hardeman, the violinist, who appeared jointly on the program of August 18.

Lee Pattison Sends Word From Iowa

An interesting communication has been received from Lee Pattison, the Boston pianist, who has been spending the summer months in his native city, Des Moines, Iowa. Mr. Pattison reports that he has enjoyed a pleasantly busy summer. He has practised considerably, in preparation for his winter programs, and has devoted some of his time to teaching a small class of advanced pupils.

Mr. Pattison encloses the program of a recent musicale. He played Schumann's "Carnaval," a number of Chopin etudes and two compositions of his own—a prelude and a newly completed gavotte-mignonne.

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Comparative freedom from routine seems to have inspired Mr. Pattison with the composing fever. He writes: "For the past month my pen scarcely has been able to keep pace with my thoughts. . . . For the most part they are piano pieces which simply had to be expressed." It is devoutly to be hoped that Mr. Pattison will include

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STEINWAY PIANO

these summer utterances in his offerings to the Boston "publicum" during the impending season.

Mr. Pattison expects to return to Boston on September 13, as he is to resume his teaching at the New England Conservatory on the Monday following. This season he intends to accept a few private pupils in addition to his regular classes, a thing that lack of time has prevented heretofore.

In conjunction with Guy Maier, Mr. Pattison will continue his two-piano work. It is expected that these young pianists will give another series of the delightful recitals that they popularized last season. It is also probable that Mr. Pattison will give a Boston recital early in the winter.

Elizabeth Siedhoff at Seal Harbor

Elizabeth Siedhoff, the young Boston pianist, is now at Seal Harbor, Me., where she has been studying for the past month with Godowsky. She has the distinction of being the only pupil that the renowned virtuoso has accepted for study this summer, a fact that is in itself a tribute to her ability.

In addition to her studying, Miss Siedhoff has done considerable accompanying and concert work during the past month, several of the famous artists at the colony having enlisted her services in the former capacity. During the two weeks just elapsed she participated in eight concerts, including one at Eliot, Me., and one at New Castle, N. H.

Miss Siedhoff expects to remain in Seal Harbor until the opening of the Lockport (N. Y.) Musical Convention, on September 14, where she is to play a group of piano pieces. She is also the official accompanist for the six programs of the convention.

After Lockport, Miss Siedhoff will return to Boston, where she expects to have an exceptionally busy season.

Notes

Howard White, bass, and his wife, Evelyn Scotney, the soprano, who have been spending the summer months in Australia, where they went principally to visit Mrs. White's parents, will sail for America on September 13. Mr. White writes that, in spite of the war, they have had a busy and successful season in Australia, having given a large number of concerts in Melbourne, Sydney, Adelaide, and at other points.

The Chopin Club, of Providence, has announced its program for the season of 1916-17. The dates are as follows: October 18, American composers; November 9, Shakespeare morning; December 7, Oriental program; January 4, guest night; February 1, women composers; March 1, Russian musicale; March 29, ensemble program; April 26, "A Day in Nature's Toneland."

Gertrude Goldsmith, a soprano pupil of Harriot Eudora Barrows, assisted an instrumental trio comprising Anna Eichorn, violinist; Hazel L'African, cellist, and Mary Synott, pianist, in a concert at Winthrop on the evening of August 5. Miss Goldsmith, who sang a group of English songs, was given an enthusiastic reception by the audience.

Frances Nash, the young pianist who has been engaged to play with the Boston Symphony Orchestra this season, visited the city last week from Heath, Mass., where she has spent the summer. The chief object of her visit was to arrange for a Boston recital, which she probably will give during the fall.

At a concert given on August 16 at the Commonwealth School of Music, Boothbay Harbor, Me., Harriot Eudora Barrows sang a group of songs in English by Crist, Elgar, Lemaire and Gounod.

V. H. STRICKLAND.

Regina de Sales Returning to New York

Regina de Sales will return from her vacation at Breadloaf, Vt., during the early part of September, but will not reopen her New York studio in Carnegie Hall until about October 1. Mme. de Sales has had a complete rest during the past summer, necessitated by the tremendous amount of work thrust upon her by her large class last winter. She now returns entirely refreshed and ready to begin another very busy season, which is assured her by the number of enrolments already made for the coming season. During the summer a number of Mme. de Sales' pupils appeared in various concerts with invariable success.

Indian Music for Northampton

Charles Wakefield Cadman and the Princess Tsianina are to give their lecture song recital for the Clef Club at Northampton, Mass., early in November.

Monica Graham Stults' Chicago Engagement

Monica Graham Stults, soprano, is engaged to sing for the Chicago Musicians' Club (formerly the Amateur Musical Club) on April 9, 1917.



LEOPOLD GODOWSKY
EDITOR-IN-CHIEF

To Music Teachers and Students

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ARNOLDE STEPHENSON
COMING TO AMERICA

Talented Singer to Present Many Novelties—First New York Recital, December 7

The season of 1916-17 brings back to this country a talented American soprano, whose rare qualities are not yet familiar to music lovers here. She is Arnolde Stephenson, who has passed the greater part of her life abroad, expatriated for no other reason than that foreign music lovers have so relished her art that she found the demands upon her time too great to permit more than an occasional brief visit to her homeland. And as she has come to love Europe, and particularly France, with an exceedingly great love, the war did not suffice to drive her across the ocean with the thousands of more timorous musicians, who since the outbreak of hostilities have domiciled themselves in America. Miss Stephenson has remained in Paris, which she loves as a second home, and in the musical life whereof she has been an important and vastly esteemed factor. But the tremendous decrease of artistic activities since the war began makes it feasible for her, at last, to take up a more protracted sojourn in her own country, a visit in the course of which she can disclose those gifts that have gained her such extensive commendation in foreign parts.

Miss Stephenson was educated in France. As a young girl she studied singing under Mathilde Marchesi, who stimulated and inspired her to a wonderful degree in every respect. Further vocal training and coaching she had from Baraldi in London, George Vollerthun and Lindemann in Berlin, Louis Aubert, Darius Milhaud and Robert Schmitz in Paris. Her tournees have taken her through Germany, France, England, Holland and Bel-

gium. In every case she has become an established favorite.

Blessed with a splendid voice, of great suppleness and warmth and an absolute technical mastery of it, Miss Stephenson has won distinction in all styles of song singing. Her tastes are catholic and her abilities ample to meet the requirements of whatever she may essay. Her repertoire ranges from old English, French and Italian numbers to the works of Debussy and the modern Germans and Russians. The singer is endowed with a personality of rare fascination—a keen intellect and temperament that enables her to sound the emotional depths of whatever she undertakes to present. Her English, French and Irish ancestry has bestowed on her certain characteristic racial traits extremely valuable in an artist, insuring, as they do, variety and extreme versatility.

Miss Stephenson, as is natural in an artist who has spent a large part of her professional life in France, will be presented more particularly as a specialist in French music. She brings with her many novelties by Sulz, Gabriel Pierné, Charles Koechlin, Darius Milhaud, Louis Aubert and Igor Stravinsky, some of them in manuscript and specially written for her. She has too a new number for voice and orchestra dedicated to her by Guy Ropartz. Another interesting feature of her program will be the presentation of some new songs by the young American composer who has made such a stir in the musical world, Leo Ornstein. Her first New York recital will take place at Aeolian Hall on December 7, at which she will present a program, soon to be published, embracing a number of novelties. M. H. Hanson, her manager, is planning a number of evenings entirely devoted to French music in which she and Leo Ornstein will divide the program. The first of these, for which the artists have been engaged by J. Herman Tumer, will take place at Cincinnati on February 6.

Lillian Sherwood-Newkirk
at Bald Mountain Camp

Lillian Sherwood-Newkirk, the successful voice teacher of New York, has been at Camp Maloma, Bald Mountain Camp, Me., for the last six weeks with her well known pupil, Alice Esther Smith. Incidentally Miss Smith,



LILLIAN SHERWOOD-NEWKIRK AND ALICE ESTHER SMITH.
At the Profile House, White Mountains, August 8, 1916.

who has made a name for herself in New York as a singer of great charm, has taken a new step outside of her art by becoming Mrs. Alexis Godillot. Part of her honeymoon is being spent camping, and both pupil and teacher, not to speak of the new husband, are having a splendid time. Mrs. Godillot is the soprano soloist at the Clason Avenue Church of Brooklyn, and is considered one of Mme. Newkirk's best professional artists.

Mme. Newkirk will return to New York, October 4, to resume another busy season.

Mariska Aldrich in the West

Mariska Aldrich, of the Metropolitan Opera Company, who sang with splendid success in Chicago and several Western cities in the late spring, spent several months in California, singing in a number of recitals there with unvarying success. Among her engagements was an appearance with the People's Philharmonic Orchestra (Nikolai Sokoloff, conductor), which was so successful that she was immediately re-engaged for a later date. At present Mme. Aldrich is in Honolulu, and upon her return to the United States in October she is engaged for a number of appearances on the Pacific Coast. From present indications it is doubtful whether she will return to New York before the holidays, as her concerts will keep her traveling constantly in the West until that time.

Walter Golde's Coming Season

Walter Golde, one of the foremost accompanists and coaches now in America, has built up his work on a foundation of the very best sort. In preparation for it he

spent several years in obtaining a thorough general training in music at the Imperial Conservatory, Vienna, paying special attention to theory and composition under Prof. Robert Fuchs. Those who had the pleasure of hearing it, will not quickly forget the delightful music which he wrote for an operetta presented in the Austrian capital by members of the American colony during the winter of 1911-12. Finishing his studies in Vienna, he immediately began his work as accompanist, appearing both with Louis Persinger and Eddy Brown before leaving Europe.

Returning to his American home, Mr. Golde's first work was to conduct a most successful performance of "Fidelio" at New Haven in 1913, since which time he has accompanied some of the leading artists who have appeared in America. The entire season of 1915-16 he spent with Mischa Elman, and others with whom he has appeared either publicly or in private are Eleanor Gerhardt, Lucy Gates, Paul Draper and David Hochstein. This summer he has been associated with the vocal class of Charles Bowes of Prouts Neck, Me., both as accompanist and coach. By October 1 Mr. Golde will open his studio in New York for private coaching. He has decided not to engage himself exclusively the coming season with any one



WALTER GOLDE,
Accompanist and coach.

artist as he did last, but his services already have been spoken for by several leading soloists, both vocal and instrumental, and his time will be divided between them and his coaching.

Alessandro Bonci is reported in the Italian papers as saying that he would like to revive a practically unknown opera of Rossini's, "Il Conte Ory," which presumably affords this highly gifted artist a fine opportunity to display the perfection of his vocalization.

WHERE THEY ARE DURING THE SUMMER MONTHS

[This list is intended to convey to Musical Courier readers merely a general idea of where musicians are spending their vacations other than in their home cities or towns. It is not a complete or accurate list as many musical artists are continually on the move.—Editor.]

- A.** Abbott, Eugenie.....Monroe, N. Y.
Ackerman, Bessie.....Lake Mohsagan, N. Y.
Alda, Frances.....Great Neck, L. I.
Alexander, Arthur.....East Gloucester, Mass.
Allan, Hugh.....Beverly, Mass.
Allen, Daisy.....Harrison, Me.
Alves, Mrs. Carl.....Tupper Lake, N. Y.
Amato, Pasquale.....Lake Placid, N. Y.
Arens, Franz X.,
Wal-Eg-Win Ranch, Hood River Valley, Ore.
Arkadij, Anne.....Battle Creek, Mich.
- B.** Barnett, Don.....Seal Harbor, Me.
Barnett, Doris.....Seal Harbor, Me.
Barstow, Vera.....Dawson Hall, Beverly, Mass.
Bastedo, Orrin.....Merrill, N. Y.
Bauer, Harold.....Seal Harbor, Me.
Beardsley, Miltonella.....Blue Mountain, N. Y.
Beebe, Carolyn.....Mystic, Conn.
Behymer, Mr. and Mrs. L. E.....New York
Benneche, Frida.....Edgemere Club, Edgemere, L. I.
Beriza, Marguerite.....Ravinia, Ill.
Bird, Clarence.....St. John's, Newfoundland
Blitz, Julien.....Subiaco, Ark.
Bloch, Alexander.....Little Neck, L. I.
Bodanzky, Artur.....Spring Lake, N. J.
Bogert, Walter L.....Trans-Continental Tour
Bonner, Katherine.....Plattsburgh, N. Y.
Bowes, Charles.....The Willows, Prouts Neck, Me.
Brenska, Zabetta.....Raquette Lake, N. Y.
Bridewell, Carrie Benedict.....Neponsit, L. I.
Bron, Jascha.....Rochester, N. Y.
Brown, Eddy.....Seal Harbor, Me.
Burnham, Thuel.....Martha's Vineyard, Mass.
Burton, Arthur.....Geneva, Ill.
Butler, Hanna.....Epworth, Mich.
- C.** Cadman, Charles Wakefield.....Drake, Colo.
Cannon, Franklin.....Jamestown, N. Y.
Carl, Dr. William C.....California
Carri, F. and H.....Nantucket, Mass.
Case, Anna.....Sea Bright, N. J.
Chalmers, Donald.....Ocean Grove, N. J.
Chapman, Margaret.....Clinton, Tenn.
Chapman, William Rogers.....Bethel, Me.
Chapman, Mrs. William Rogers.....Bethel, Me.
Chase, Mary Wood.....Epworth, Mich.
Childs, Mrs. A. E.....La Jolla, San Diego Co., Cal.
Clark, Mr. and Mrs. Edward.....Chautauqua, N. Y.
Connell, Horatio.....Chautauqua, N. Y.
Conradi, Mr. and Mrs. Luther.....Eaglesmere, Pa.
Cook, Elsa Lyons.....Hampton Beach, N. H.
Cooper, Charles....."The Maverick," Woodstock, N. Y.
Cornell, Louis.....Naples, Me.
Cortese, Angelo,
Lake Huron Beach, Sarnia, Ontario
Cox, Ralph.....Long Island, Me.
Craft, Marcella,
Great Island, Hyannis, Cape Cod, Mass.
Cronican, Edward.....Valcour, N. Y.
Crough, Prof.....Touring Adirondacks
- D.** Dadmun, Royal.....Williamstown, Mass.
Dale, Esther.....Townshend, Vt.
Daiber, Julius.....Bellevue Hotel, Zurich, Switzerland
Damrosch, Frank.....Bar Harbor, Me.
Damrosch, Walter.....Bar Harbor, Me.
Davies, Reuben.....Atchison, Kans.
Davis, Ruth Helen,
"The Bungalow," Short Beach, Conn.
Day, Louise.....Utica, N. Y.
De Bruyn, Roger.....Belle Harbor, L. I.
De Gogorza, Emilio.....Bath, Me.
De Koven, Reginald.....Beaver Pond, Beverly, Mass.
De Piña, Merced.....Belle Harbor, L. I.
Derrick, Prof.....Whitney Point, N. Y.
De Sales, Regina.....Bread Loaf Inn, Bread Loaf, Vt.
Devries, Mr. and Mrs. Herman.....Evanston, Ill.
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Dostal, George.....Forest Hills, L. I.
Dunham, Arthur.....Edelweiss Garden, Ill.
Dunning, Carrie Louise.....Milwaukee, Ore.
- E.** Edvina, Louise.....London, England
Eilert, E. F.....Belmar, N. J.
Ellerman, Amy.....Yankton, S. Dak.
Elvyn, Myrtle.....Atlantic City, N. J.
- F.** Finnegan, John,
Niagara Falls and the Canadian Rockies
Figué, Carl.....Hulett's Landing, Lake George, N. Y.
Fischer, Elsa.....Lake Placid, N. Y.
Fitzu, Anna.....Far Rockaway, L. I.
Foster, Fay.....Alton Bay, N. H.
Fremstad, Olive.....Bridgton, Me.
Friedberg, Carl.....Seal Harbor, Me.
Frisch, Povla.....France
- G.** Gabrilowitsch, Ossip.....Seal Harbor, Me.
Gailey, Mary.....Elizabethtown, N. Y.
Garrigue, Esperanza,
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Gates, Lucy.....Salt Lake City, Utah
Gluck, Alma.....Lake Placid, N. Y.
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Godowsky, Leopold.....Seal Harbor, Me.
Godshalk, Belle.....Westfield, N. J.
Godshalk, Hannah.....Beverly, Mass.
Goodson, Katharine.....Auckland, New Zealand
Goodwin, Theo.....Valcour, N. Y.
Gotthelf, Claude,
Ledgehome, Grassmont, San Diego Co., Cal.
Gosnell, Vivian.....Glen Cove, L. I.
Grainger, Percy.....Southampton, L. I.
Grimm, Lita.....Adirondack Mountains
Grout, E. F.....Schenectady, N. Y.
Gruppe, Paulo.....Lenox, Mass.
- H.** Hackett, Karleton.....New Hampshire
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Hamlin, George.....Lake Placid, N. Y.
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Hattstaedt, John J.....Charlevoix, Mich.
Hays, Mary Adel.....Decatur, Ga.
Haywood, Frederick H.....Dracut, Mass.
Heckle, Emma.....Healing Springs, Va.
Heffernan, Margaret.....Valcour, N. Y.
Heink, Ernestine Schumann-
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Hemus, Percy.....Asbury Park, N. J.
Hill, Jessie Fenner.....Troy, N. Y.
Hinkle, Florence.....Bretton Woods, N. H.
Hoff, Anton.....Lake Placid, N. Y.
Hopkins, Louisa.....Ogunquit, Me.
Hotz, Mae.....Landsdowne, Pa.
Hubbard, Havrah,
Ledgehome, Grassmont, San Diego Co., Cal.
Hudson-Alexander, Caroline.....Lovel, Me.
Huhn, Bruno.....East Hampton, L. I.
Huntington, Lois,
Camp Mittell, Dumfries, New Brunswick, Canada
Huss, Henry Holden,
Diamond Point-on-Lake George, N. Y.
Huss, Hildegard Hoffmann,
Diamond Point-on-Lake George, N. Y.
Hutcheson, Ernest.....Chautauqua, N. Y.
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James, Lewis.....Chautauqua, N. Y.
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- K.** Kaighn, Vera.....Atlantic City, N. J.
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Ortmann, Carolyn.....Chautauqua, N. Y.

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Poehler, Eleanor.....Prouts Neck, Me.
Powell, John.....Richmond, Va.
Purdy, Constance.....Ellsworth, Me.

R. Rappold, Marie.....Spring Lake, N. J.
Rasely, George.....Oak Bluffs, Mass.
Raynolds, Saramé.....Bayport, L. I.
Reglin, Frederick,
Raritan Bay Park, Tottenville, S. I.
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Scott, Henri.....Ravinia Park, Chicago, Ill.
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Soder-Hueck, Mme.....Asbury Park, N. J.
Sorrentino, Umberto.....Laurel Beach, Milford, Conn.
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Verd, Jean.....Redding Ridge, Conn.
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Weidig, Adolf.....Estes Park, Col.
Wemple, Lorrinn.....Valcour, N. Y.
Wentworth, Estelle.....Ravinia Park, Chicago
Wheeler, William.....Lakeville, Conn.
Whistler, Grace,

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White, Carolina.....Hackensack, N. J.
White, Roderick.....Grand Rapids, Mich.
Willard, Carolyn.....Union City, Mich.
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Wilson, Molly Byerly.....Lake Minnetonka, Minn.
Wilson, Mortimer.....130 Lancaster Ave., Wayne, Pa.
Witherspoon, Herbert.....Bretton Woods, N. H.
Woodcock, Edith.....Oak Bluff, Mass.
Wüllner, Clara.....Wisconsin

Z. Zach, Max.....Allerton, Mass.
Zeisler, Fannie Bloomfield.....Seal Harbor, Me.
Zimbalist, Efrem.....Lake Placid, N. Y.
Zoller, Ellmer.....Bridgton, Me.

Arthur Friedheim's Great Success at Washington, Pa., August 25

On Monday evening, at the Masonic Temple, Arthur Friedheim, who was a student under Rubinstein and Liszt, gave the best recital heard here in years. The audience, which completely filled the hall, was appreciative of the fact that a genius was at the piano, and insisted that the program be prolonged.

When have we heard such playing of Liszt rhapsodies and Chopin etudes, particularly the G sharp minor and A flat polonaise? Or of the "Moto Perpetuo" of Weber, the "Barcarole" of Rubinstein, and the "Harmonies du Soir" of Liszt? The Gottschalk "Banjo," of which a composition by Percy Grainger is reminiscent, was an exquisitely refined interpretation of melodies of the southern negro, played in an unusual way.

Brilliant, imaginative and poetic, with deep perception and wonderful technic, Friedheim has an international reputation as a pianist, and as an interpreter of the works of Liszt. It has been said of him by discriminating critics that Paderewski, Hofmann, and other famous contemporaries have no greater power, and in the light of Monday evening's recital, this view does not seem extravagant.—By Marco, in Washington Daily Reporter.

Monday evening in the new Masonic Temple the noted pupil, Arthur Friedheim, of the celebrated composer, Franz Liszt, was heard by a large and appreciative audience.

Four years ago Mr. Friedheim was heard in Washington by a number of music lovers who marveled at his accomplishment and it was with no less enthusiasm and wonder that he was received by the audience of art and music lovers of Washington Monday evening.

Mr. Friedheim's technic and interpretation is far beyond the criticism of local musicians. Every number was so perfectly interpreted that the chirping of the bird and the road of the waves could be heard in the numbers "Francis of Assisi Preaching to the Birds" and "Francis of Paolo Walking on the Waves." These two numbers which were played by Mr. Friedheim during his appearance in Washington four years ago, were repeated Monday evening by request. The wonderful interpretation can not only be spoken of highly in the aforementioned numbers but in every number rendered. Every note struck by the pianist, though it be with force or light and fantastic, had the clear sweet tone of a bell.—Washington Daily News.

ISOLDE MENGES, GIRL VIOLINIST, TO TOUR AMERICA

**Talented Pupil of Leopold Auer Will Be Managed Here
Exclusively by Maud Allan, the Great
Symphonic Dancer**

Isolde Menges, girl violinist, who, according to a well known critic of London—in which city she has been appearing during the past three years—is the “fortunate possessor of a genuine musical temperament enhanced by the fascination of an engaging personality,” sailed for New York yesterday (September 6) aboard the steamer “Lapland,” to make her first American tour. Her New York debut will take place in a recital at Aeolian Hall on October 21.

Miss Menges is journeying across the Atlantic under the escort of no less a person than Maud Allan the famous symphonic dancer. Miss Allan is not only Isolde Menges' escort but also her sponsor and exclusive manager.

When Maud Allan returned to London last April she attended one of Miss Menges' concerts and being attracted by the playing of the girl violinist at once engaged her for a tour of the United States and Canada. Maud Allan cabled to her New York offices: “Have contracted with Isolde Menges. Will bring her to America with me. Wonderful girl violinist. Has made profound impression in London. It would be a shame for America not to hear her now.”

Isolde Menges is not yet twenty years old. She is the daughter of Senor and Senora George Menges, both violinists, who have won distinction as teachers. Miss Menges was born in Brighton, England. Her father was her first teacher. At thirteen years of age she showed such promise that he sent her to the Conservatory of Petrograd, where she became a pupil of the celebrated Leopold Auer who has publicly pronounced her one of his best pupils.

Miss Menges has appeared in concert in the principal cities of Great Britain and the European continent. In London, where her success and popularity were unusual, she

played at Queen's Hall with the London Symphony Orchestra, whose director, Wilhelm Mengelberg, sent a personal letter thanking the “young but mature artist for her soulful playing of the Brahms and Glazounow concertos.” Mme. Melba is also one of her sponsors.

The Isolde Menges tour will include the principal cities of the United States and Canada. Among her engagements will be several appearances with Maud Allan's Symphony Orchestra under the direction of Ernest Bloch, the Swiss composer-conductor.

Dr. William C. Carl's California Success

(By TELEGRAM.)

Coronado, Cal., September 4, 1916.

Dr. William C. Carl, the noted organist, was greeted by one of the largest audiences of the season at his recital at the San Diego Exposition yesterday and accorded a real ovation. The program was brilliant and demonstrated the organist's virtuosity and art to splendid advantage. H. D.

Good News

The best musical news of the week in New York is that the managers and backers of the Civic Orchestral Society, whose series of concerts closed prematurely last week, nevertheless have every intention of providing another series next summer. Let us hope that Mr. Rothwell and his men will be re-engaged, for no better combination of conductor and orchestra has ever been heard in New York.

Success of De Cisneros

(By Telegram.)

San Francisco, September 5, 1916.

Closing concert of the Philharmonic Orchestra season was a great success. Eleonora de Cisneros, soloist of the occasion, in magnificent voice, received no less than ten recalls. H.



ISOLDE MENGES.

The celebrated girl violinist, who will tour the United States and Canada this season under the exclusive management of Maud Allan, the famous symphonic dancer.

FLORENCIO CONSTANTINO

TENOR



AS "LOHENGRIN"

Additional Press Comments from the Pacific Coast Newspapers

"LOHENGRIN."

... The California Grand Opera Company's presentation of the Wagnerian work last night at Clunes Auditorium ... taken as a whole, proved something of a triumph and more or less of a surprise to many.

... The effect of the whole was eminently satisfactory.

Constantino revealed himself very adequately fitted for the role of the Knight of the Grail.

... In summing up the performance let it be said that ... it is deserving of support, for it is a genuine relief to find someone who has the courage to get away for a brief spell from conventional Italian works locally.—Edwin Schallert in Los Angeles Times, June 15, 1916.

If there had been doubts in the minds of last night's splendid audience as to the ability of Constantino and his associates properly to produce Richard Wagner's tunelessly exuberant and difficult "Lohengrin," those doubts were dispelled before the first act was concluded. In every aspect the production was most sincerely traditional and praiseworthy. The stage settings were most picturesque and the costumes elegant.

Constantino as the Gallant Knight of the Grail was easily at his best; and when, in his boat, drawn by the graceful swan, he made his shining entrance, he was all that a dreaming Elsa could desire. His knightly armor was correctly gorgeous and more than up to the traditional requirements in that that it was as richly glowing as I have ever seen. In graceful dignity of action Constantino showed his mastery of the business of the part and never for a moment descended to the commonplace.

CONSTANTINO AT BEST.

I have never heard him in better voice and never heard as much of it as he gave forth bountifully last night. His phrasing and tonal quality in the swan song were the perfection of art and in that subtle aria, "Dost Thou Breathe the Incense Sweet?" his sympathetic legatos were perfect. In the recitatives and more dramatic periods every tone was delivered with the depth and breadth of a baritone, without in the least detracting from quality.—By Carl Bronson, prominent musician and author, Los Angeles Herald, June 13, 1916.

"AIDA."

"Aida," gorgeously staged and splendidly sung, entertained a large audience last night. Constantino was the luminous star throughout the entire performance, and with his superb acting and effective singing made Rhadames a verity. That always lovely tune, "Celeste Aida," was sung by the great tenor with deep appreciation for its adoration and tenderness, as well as tonal values.—Carl Bronson in Los Angeles Herald, June 6, 1916.

"BARBER OF SEVILLE."

It was a gala performance—full of gales of laughter—that Constantino's grand opera company gave last night at the Auditorium.

While the dignified artists, Constantino, Trevisan, Mme. de Pasquali, Picchi and Bennyau out-hopped De Wolf Hopper as comics—but with singing that no comic opera production could ever approach.

Constantino, the Almaviva, sang as if he were on the Metropolitan stage and acted as he might if the Shuberts could capture him for a Passing Show; from his first scene, "Ecco ridente il cielo," to the final trio, "Zitti, zitti, piano, piano," his great tenor tones laughed us all into a happiness that will always be a merry remembrance.

There was the constant old time "business" very like in its way the Weber and Fields stunts, save without the kicks to the tummy—gladsome, simple, truly human quality of comedy, all to singing that was almost divine.

It was by long odds the best performance of "The Barber" ever given here.—Orthemus Stevens in Los Angeles Examiner.

Constantino, in spite of the heavy burdens of responsibility and rehearsal, put a youth and vigor into the part of the Duke that was surprising for its variant phases. Always a graceful and consistent actor, with his vocal art entirely under his control, we are prone to take his endeavors as a matter of course. The real Constantino, of course, cannot be put into the part if most of Constantino is put into the anxiety and exhausting detail of business and production.

Nevertheless he has given us moments of the greatest pleasure and often lifted us to vocal heights as did his voice in the great quartet, and in the canzone, "La donna e mobile," where he received an ovation and was compelled to respond and the action was retarded for some moments by insistent applause.—Carl Bronson in Los Angeles Herald, June 13, 1916.

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PERSONNEL ANNOUNCED

Alfred Hertz Enthusiastic Over Fine Body of Players
He Is to Conduct This Season—Remarkable
Acoustics Revealed at Open Air
"Aida" Rehearsal

San Francisco, Cal., August 27, 1916.
[By Ernest J. Hopkins, music editor of the San Francisco Bulletin.
At the request of David H. Walker, absent from town.]

The personnel of the San Francisco Symphony Orchestra, Alfred Hertz, conductor, has been announced except for one or two instruments—notably the oboe and English horn—whose players have not yet been engaged. Not only is this the finest body of instrumentalists ever assembled in San Francisco, but the men are paid a minimum of \$30 a week and have signed contracts that give their exclusive services to the orchestra. They can play in no other public engagement without the written consent of Conductor Hertz.

This extremely beneficial arrangement has never before obtained here, and credit is due jointly to Hertz, who made it a condition of his remaining a second season here, and to William Sproule, president of the Southern Pacific Railroad and new president of the Musical Association, which finances the orchestra. Sproule has raised a guarantee fund more than double that of preceding years.

Twelve pairs of concerts, with ten additional "pop" concerts, will make up the season. The first will be played Friday, October 27.

Louis Persinger again will be concertmaster, and in addition, as assistant conductor, will direct the "section" and other rehearsals. The assistant concertmaster is Herman Martonne, who was concertmaster of the Exposition Orchestra. Ralph Wetmore and Gino Severi, well known artists, again will play in the first violin section. New faces are L. W. Ford, first violin of the San Francisco Quintet Club, and Lion Goldwasser, a Russian refugee, recently arrived in San Francisco, and a pupil of Leopold Auer. There will also be R. Seiger, S. Polak, M. B. Amsterdam, L. Fenster, J. M. Willard, P. Mazza, Max Amsterdam, Sr., and A. Laria.

Giulio Minetti replaces Adolph Rosenbecker as leader of the second violins, and is also orchestral manager. This section appears materially strengthened over last year, and includes Gale W. Callinan, G. de Lorenzo, B. Purt, J. A. Paterson, J. T. Hartzell-Gold, E. P. Allen, H. Hoffman, Hens Helget, Reginald L. Hidden and Walter Manchester.

Nathan Firestone, the San Francisco boy whom Mr. Hertz considers one of the best viola players in the country, will lead the violas. The cello section is on a par with the best, containing Horace Britt, leader; Stanislas Bem, Herbert Riley, Arthur Weiss, A. W. Neilsen and W. Demetrio. The three flutists are an exceptional trio: Emilio Puyans, Walter Oesterreicher and Louis Newbauer. Harold Randall, a splendid artist, leads the clarinets, with J. Kunzelman and N. Oeconomocous, the Greek musician who presided over the Seattle Symphony Society. Samuel Meerlo leads the bassoons.

The French horn section is very strong, with Walter Hornig, Paul Roth and R. Rocco. Another will also be engaged. The four trumpets will be D. C. Rosebrook, Otto Kegel, A. Arriola and Arthur Stephan. H. F. Beitel, O. E. Clark and F. N. Bassett will be three of the four trombonists.

Ralph Murray, tuba, will employ the Samuels continuous air apparatus. Kajetan Attil, harpist, is fit for any man's orchestra. George Wagner heads the percussion section, with George Huntington and E. Nolting as his seconds.

The full orchestra will number eighty. The large fund will enable its proper augmentation when necessary. The Cort Theatre will be used. Rehearsals will be held daily. Alfred Hertz is now busy selecting his programs, and is extremely enthusiastic about the season's prospects.

Here are the dates for the concerts, and, by the way, whether the Sunday concerts are to be as formerly, duplicates of the previous Friday's, is a point yet to be announced: Regular Friday concerts: October 27, November 10, 24; December, 8, 22; January, 5, 19; February 2, 16; March 2, 16, 30. Regular Sunday concerts: Two days later than each of above dates. Sunday "pop" concerts: November 5, 19; December 3, 17; January 14, 28; February 11, 25; March 11, 25. A special Thanksgiving concert is billed, and tours may also be made.

Al Fresco "Aida"
Last Wednesday evening those in charge of the coming open air production of "Aida" transported a picked army of guests in autos to Ewing Field, the baseball park of other days, and favored them with an acoustic test. It was a foggy night, and applause greeted Michael Williams' announcement that weather bureau records showed that not once in forty-five years had there been a fog here

on September 30—the date of the affair. Despite the worst of conditions, there was something almost uncanny in the acoustic properties of this place. A talking machine placed in center field threw its music resonantly into the grandstand. A chorus of 100—there are to be 500—under Josiah Zuro, director of the performance, sang some "Aida" numbers with great effect. Besides being an effective "boost" for the coming event, the try out has set people to talking about the frequent use of Ewing Park for open air pageants and musical events in the future.

The grandstand will seat 22,000 people. For the leading roles Zuro has engaged Emmy Destinn, Julia Claussen, Leon Zinovieff, Clarence Whitehill and Henry Weldon; while Anita Woodbridge Young, a San Francisco girl whom Zuro is hailing as a "discovery," will sing the role of the High Priestess.

San Francisco Musical Club

The San Francisco Musical Club will open its season on September 21, with a varied musical program. Later, meetings will be devoted to single composers—each program containing ensemble, vocal and solo instrumental music. Adaline Wellendorff is chairman of the program committee.
ERNEST J. HOPKINS.

Mme. Matzenauer's Busy Fall Tour

Precedes New York Opera Season

Following her summer engagements at Bar Harbor, Maine, Wildwood, N. J., and with the Civic Orchestral Society at Madison Square Garden, New York, Mme. Matzenauer will open her fall season as soloist with the Minneapolis Orchestra, both at St. Paul and Minneapolis, October 19 and 20. Shortly thereafter Mme. Matzenauer will fill engagements in Missouri, Iowa and Oklahoma, then appearing in Miss Roberts' course at Dallas, Tex.; at New Orleans, La., with Mr. Loeb, and at Mobile, Ala., with the Music Lovers Association. Her engagements at Detroit, Mich., with the Central Concert Company; at Jackson, Mich., with the MacDowell Club; at Chicago, Cleveland, Oberlin, Newark, N. J., and with the New York Philharmonic Orchestra have already been chronicled. Just before rehearsals begin by the Metropolitan Opera Company, Mme. Matzenauer will appear at Grand Rapids, Mich.

MUSICAL COURIER

Information Bureau

A new department to be known as the Information Bureau of this paper, has been started, in which its readers will be rendered service, free of charge, in the matter of supplying them with data and facts useful to them in a professional way. Some of the points covered will be:

- I. To give such information as will facilitate the securing of engagements by artists and their managers.
- II. To be of service to clubs and local managers in putting them in touch with the sources through which they may secure musical attractions at the price they wish to pay.
- III. To furnish information to clubs and local managers regarding the activities of artists.
- IV. To give data on concerts everywhere and on the performers who take part.
- V. To supply the names and addresses of teachers in various cities throughout the country to those contemplating lessons.
- VI. To co-operate generally with the public and the musical profession.

Through its international connections and its system of complete news service, the Musical Courier is the one medium in touch with musical activities everywhere and all the time, and is better qualified than any other source in the world, to gather and dispense information of the kind outlined heretofore.

The MUSICAL COURIER will not, however, consent to act as intermediary between artists, managers and organizations. It merely will furnish facts.

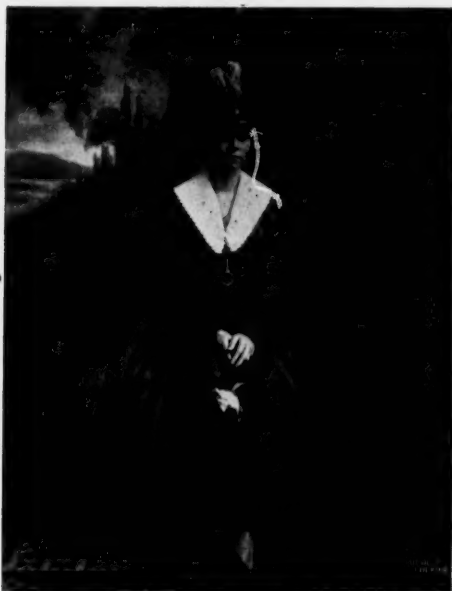
All questions received will be treated confidentially and not published in these columns. Replies will be by letter.

MUSICAL COURIER readers will discover the new Information Bureau to be in a position to give them extraordinary service.

All communications should be addressed: Information Bureau, Musical Courier, 437 Fifth Avenue, New York City, N. Y.

A Chat With Belle Story

One morning last week, the writer, very happily, found her way to Belle Story's artistic apartment in the Oregon Apartments, New York. She was received by the young American soprano, who looked very girlish in an oriental morning gown. We talked about the things that go with an interview and then the interesting topic, "Does Marriage Interfere With Art?" came about—and, it was most interesting. Miss Story presented her views in a very clever and positive manner. "No," she said, "I do not believe that an artist cannot combine a professional life with a domestic. All singers are really womanly, and all women love a home, and some one to care for them and share their hours of leisure." Then she explained just why she spoke so wisely. Four months ago, Belle Story became Mrs. Frederick Andrews. Hence, she knows from experience, even though it be of so short a nature. And Mrs. Andrews is very much in love with her hus-



BELLE STORY.

The young soprano, who has deserted musical comedy for the concert field. This photograph was taken the day after her wedding to Frederick Andrews, about four months ago. Miss Story will be under the management of R. E. Johnston.

band. Proof of it being that she doesn't want to go on any long concert tours.

A picture of "Belle Story's husband" was procured, and indeed he is everything to be proud of. . . tall, dark and good looking and just the right one for little Miss Story, who by the way needs a protector. "He isn't an artist," she said, "but he is musical. How? He loves to drum on the piano and sing those college songs boys never forget."

Miss Story has abandoned musical comedy, in which she was more than successful, for the concert stage. During the coming season she will appear under the management of R. E. Johnston. She is among the artists to be presented by Mr. Johnston at the Biltmore Morning Musicales. Miss Story does not know from whom she inherited her beautiful voice, her parents not being the least bit musical. In fact not a member of her family can sing or whistle a tune properly. Hence, she is "blessed." She does not believe that musical comedy spoils artists for concert or opera work. On the other hand, it is good experience for them. "A vaudeville audience is a great deal harder to please than one at a concert or recital. At the former, if there is some noise outside or some one falls down the gallery stairs, they blame the artist, nine times out of ten, but at the other, the audience gives the artist credit for some work. If one group of songs does not appeal to them, perhaps the other will."

Miss Story is a great admirer of Mme. Sembrich, with whom she has studied. She believes the New York people

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are spoiled. "They do not know what it is to long for a Caruso, a Melba or a Hempel." If they had to watch and wait for the coming of these artists, they would appreciate them more. "Yet," she says, "they are growing to realize the value of good music."

"The dramas of the present day are not as uplifting as they might be. It is not the manager's fault; the public demand plays of that standing. If I ever had a child, I would never let her go to a theatre, unless I had seen the show myself. Mothers make a big mistake in letting their daughters go about as they do."

The photograph which accompanies this article was taken the day after Miss Story's marriage, and she was gowned in her wedding clothes.

Vecsei to Return to California

Desider Josef Vecsei, the talented young pianist who met with such remarkable success recently in San Fran-



A NOTABLE GROUP AT SANTA CATALINA ISLAND, CALIFORNIA.

Left to right: Miss Cocker, Desider Josef Vecsei, Mariska Aldrich, Sir Herbert Tree, Eleonora de Cineros, and, stooping down in front, Coleman Louis Hall, Mr. Vecsei's Los Angeles manager.

cisco, will leave for Louisville shortly. Mr. Vecsei, however, expects to return to California the first part of December as he has been engaged to play with the People's Philharmonic Orchestra of that city. He also intends giving a recital there, besides being engaged to play for the San Mateo Music Club.

The accompanying photograph was taken at Catalina Island, Cal., where the young artist had been spending a few days.

Anna Murray Hahn Booked for Two New York Recitals

Anna Murray Hahn, the popular soprano soloist at the Sixth Presbyterian Church of Pittsburgh, where T. Carl Whitmer is choir director, is scheduled to give two New York recitals this coming season, the first one being in October. Mrs. Hahn will be a soloist at the festival to be held in Lockport, N. Y., September 14 and 15, when she will appear on the program of the special guest artist concert. At that time she will sing "Mignon" (Hugo Wolf),

"Winterlied" (von Koss), "Japanese Death Song" (Sharp) and MacFadyen's "Internos." Mrs. Hahn sang at a concert given at the Stamford (Conn.) Yacht Club, September 1.

At present Mrs. Hahn is studying with Sergei Klibansky, the well known vocal teacher of New York.

Mabel Riegelman Begins Rehearsals

Mabel Riegelman arrived in New York and will begin rehearsals with the Boston-National Grand Opera Company, which has especially engaged her to fill the roles so successfully presented by her while with the Chicago Opera Company, and to create new and additional roles in operas not heretofore presented to the American public.

Miss Riegelman tells of an experience she had on Lake Merritt, just before leaving Oakland, Cal., where she spent the summer months. While changing the position of her boat, she overbalanced and was precipitated headlong into the waters of the pretty little lake which draws its salt water supply through flood gates from the Oakland estuary. Miss Riegelman, in addition to being a



MABEL RIEGELMAN, In Oakland, Cal.

prima donna, is an expert swimmer and had no great difficulty in swimming to shore with her overturned boat in tow.

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CHICAGO MUSIC SCHOOLS ENTERING UPON ACTIVE SEASON

New Terms Begin This and Next Week With Large Pupil Enrollments—
Columbia School of Music Issues Attractive Catalogue—Arthur Claassen
Stops Off Enroute to San Antonio

Chicago, Ill., September 2, 1916.

One of the best catalogues received at this office is that of the Columbia School of Music—of which Clare Osborne Reed is the able director—which came to our notice during the past week. Ludwig Becker and Gertrude H. Mordough are the assistant directors. What proves highly interesting upon looking over this handsome book is the foreword, showing somewhat the principle of the Columbia School of Music. The following is quoted from the same:

"When the Columbia School of Music was established, it was not the desire of the founders that it should become merely another commercial factor in the musical life of the country, but, on the contrary, should make its appeal to those who realized the value of the serious study of art, and who believed that through better appreciation and finer understanding, music might take its place as one of the greatest forces in the development of American life and ideals. The immediate recognition of this spirit by the profession and by a discriminating, music loving public, has made the school preeminent among American educational institutions.

"Each year has been a period of almost phenomenal growth which has required many additions to the faculty,

and a steadily increasing demand for more teaching space.

"The school is now established in its own spacious and beautiful home with an unsurpassed equipment designed especially for its use, including commodious and well lighted studios, reception halls, lecture and class rooms, library, reading and rest rooms and recital halls."

With increased facilities and a splendid faculty this season will open most auspiciously on September 11 for the Columbia School. The piano department—so ably headed by Mrs. Reed—includes some twenty-two teachers. To mention a few—Gertrude H. Mordough, Arthur Granquist, Winifred Lamb, Helen B. Lawrence, A. Cyril Graham, etc. The vocal department includes such teachers as George Nelson Holt, Louise St. John Westervelt, who has an enviable reputation as conductor of women's choruses as well as teacher; Grace Nelson, a new acquisition to the faculty this season, who has spent several years in Europe studying and appearing in recital and opera in the principal cities of Europe; Lillian Price, and others. A special feature of the work of the voice department is the Choral Study Class, which meets weekly under the direction of Louise St. John Westervelt, whose wide experience as a choral director makes this an unusual opportunity for students to become familiar with this branch of musical literature. All students who are taking the regular voice work must sing regularly in the chorus unless excused by the director of the school. Ludwig Becker heads the violin department, in which he has several assistants. Another development in the Columbia School is the foundation of its orchestral school, which is under the direction of Mr. Becker and Wilhelm H. Montelius. Public concerts are given by the orchestra during the season, assisted by members of the artist classes from other departments of the school.

The Columbia School has several affiliated schools in and around Chicago.

Arthur Claassen Passes Through Chicago

The writer had the pleasure of meeting Arthur Claassen, the distinguished conductor of the San Antonio Sym-

phony Orchestra, who passed through Chicago this week on his return trip from New York. Mr. Claassen spoke enthusiastically regarding the prospects of his coming season and seemed anxious to get back to San Antonio.

Opera Has New Photographer and Press Agent

Announcement is made to the effect that Victor Georg, the well known photographer, will be the official photographer for the Chicago Opera Association the coming season. Mr. Georg will make his headquarters in New York, but will no doubt have a studio in the windy city also.

Ralph Edmonds has been engaged as press representative for the Opera Association.

Orchestra Hall Cinema Concert

MacDermid's "Won't You Come and Dance With Me?" was featured this week on the program at the Orchestra Hall Cinema concerts and met with due appreciation from the large audiences. Its interpreter, however, was not up to standard. Lou-Tellegen in "The Victory of Conscience" was the bill and Grace Renee Close the soloist.

Joseph A. Vilim's Activities

Joseph A. Vilim has recently returned from California and was immediately engaged to head the violin and violin ensemble departments at the Chicago Piano College. Mr. Vilim has also resumed personal management of the Vilim American Violin School in the new Kimball Building.

American Conservatory Notes

The new school year of the American Conservatory opens Thursday, September 7. All indications point to a splendid season, the registration already being unusually heavy. The Conservatory occupies the fifth, sixth and seventh floors of the new sixteen story Kimball Building. The two upper floors will remove to the main Kimball Building after its completion.

The American Conservatory has outlined an unusually attractive course of public recitals. The main series is the one given on Saturday afternoons. For the coming season these recitals will take place at Central Music Hall, beginning at 2.30 p. m. The first recital will be given Saturday, October 7.

The South Side Branch of the American Conservatory is situated at 1133 East Sixty-third street. Under the capable direction of Harris G. Vail it has been placed on a firm footing and is enjoying a good patronage.

All the members of the faculty of the American Conservatory have returned from their vacations and are arranging their classes.

The Walton Pyre School of Dramatic Art and Expression, which is affiliated with the American Conservatory, begins its new school year, Thursday, September 7, seventh floor of the Kimball Building.

Central Music Hall Remodeled

Central Music Hall is being completely renovated and redecored and two sets of new scenery are being installed. This remodeled theatre is the most attractive concert hall in Chicago and the success attained last season will be more than doubled this year, according to the manager, Harriet

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Martin Snow, who is very busy booking for the coming season.

Chicago Musical College News

The new school year of the Chicago Musical College opens September 11. Students who have not yet enrolled are urged to do so now as the advance registration is unusually heavy and the available teaching time already limited.

The Chicago Musical College announces a special diamond medal to be given by Dr. F. Samuel Solomon for the best playing of a composition by Chopin. This contest will be limited to lady students. Students who compete for this and other special medals given by the Chicago Musical College must be enrolled not later than October 1.

Leon Sametini, head of the violin department of the Chicago Musical College, has just returned from New York, where he has been making phonograph records. While in the East, Mr. Sametini spent a week at the summer home of Mischa Elman at Rockport, Mass.

Jane McArthur, post graduate of the vocal department of the Chicago Musical College, and pupil of Edoardo Sacerdote, has been engaged as soloist with the Old Home Singers Company, which starts on tour October 1 under the direction of the Redpath System.

Final competitions for the \$400 piano scholarship given by Alfred M. Snyder, and for the \$100 vocal scholarship given by Edward F. Bosley, will be held Saturday, September 9.

Marie Sidenius Zendt Will Coach With Witherspoon

Marie Zendt, who has been called by her countrymen the Swedish Nightingale, after spending a busy summer season singing in various parts of the country, will leave for the East this month, where she will coach with Herbert Witherspoon. Mrs. Zendt returned from Texas a short time ago, where she was one of the foremost artists in the big music festival, and on her return gave several recitals at various points in Pennsylvania. Mrs. Zendt is soprano soloist at the Kenwood Evangelical Church, one of the most important in Chicago, where she has been for some time.

Isabel Richardson to Enter Operatic Field

Isabel Richardson, a soprano who has become well and favorably known the past year, has decided to devote the greater part of her time to operatic work, for which she has received several flattering offers. She has spent the summer at Ravinia coaching some Italian roles with Ernst Knoch, and has resigned her position as soloist at the North Shore Congregational Church. Miss Richardson is already booked for several important oratorio engagements and return recitals in cities in which she appeared last year.

Saba Doak Returns From the South

Saba Doak has returned from Atlanta, where she spent the summer months at her old home, and is busily at work for the coming season. Miss Doak sang at several private musicales while in the South, where she is a great favorite, and she has made a specialty of this branch of musical art, for which her lovely voice and temperamental qualities fit her so well. Miss Doak is soloist at Sixteenth Church of Christ, Scientist.

Mrs. Snow Back From East

Harriet Martin Snow, business manager of the Chicago Mendelssohn Club, has just returned from a month's trip through the East and Canada. While in New York, Mrs. Snow closed contracts with the following artists for the club: Mabel Garrison, soprano, for the first; Theo Karle, tenor, for the second, and Sophie Braslau, contralto, for the third concert. The concerts will all be given in Orchestra Hall as usual and the dates are December 7, February 15 and April 12. The Chicago Symphony Orchestra is engaged for the February concert.

Bush Conservatory Notes

After the busiest summer session in the history of Bush Conservatory, the members of the faculty are spending their well earned vacations in various parts of the country.

Charles W. Clark is the guest of John C. Shaeffer at his ranch in Colorado, whither a few choice musical spirits repair each year to "bust bronchos" during the day and discourse sweet music at night.

Grace Stewart Potter is spending a few weeks at the home of Mrs. Geo. M. Pullman at Elberon, N. J., after which she will visit some of her European friends who are at present in New York, and on her way home will be entertained at Greensburg, Pa.

Julie Rive-King is in New York and elsewhere in the East, and will return for the opening of the fall term, September 11.

Justine Wegener is the guest of Mr. and Mrs. R. G. Dun at Two Harbors, Mich.

Grace Walter is spending her vacation at Long Beach, Cal., and expects to stop at the Grand Canyon of Arizona on her way back.

Edward Collins, a recent addition to the piano department, spent a few days at the home of Mrs. Frank O. Lowden at Sinnissippi Farm, Oregon, Ill., and while there

played the wedding music for a young couple who were married at the Artists' Camp at Oregon.

Guy Herbert Woodard is at present motoring through the northern part of Wisconsin and will return to Chicago to resume his teaching at the beginning of the fall term.

Robert Yale Smith is at his summer home in northern Michigan and Edgar A. Brazelton is spending a month in the Berkshires in New England.

Edgar A. Nelson, Associate Director of Bush Conservatory, is at present on tour.

The fall term opens September 11 and the indications are that 1916-17 will see the largest enrollment in the history of Bush Conservatory.

Engagements for Cochems

Loro Gooch announces the appearance of Carl Cochems, American basso of the Chicago Opera Company, with the Bach Choral Society, John W. Norton, conductor, at Orchestra Hall, in February, the date to be announced later. Mr. Cochems will sing the part of St. Paul, in Mendelssohn's oratorio. Other appearances recently secured are as follows: Sacred song recital, Bethany Lutheran Church, in November; also soloist with the Minneapolis Symphony Orchestra; December 6, song recital in the series of Wednesday morning recitals, under the direction of Carl D. Kinsey; December 12 and 14, soloist with the Commonwealth Edison Orchestra, Morgan L. Eastman, conductor.

JEANNETTE COX.

Sousa and Soloists at Willow Grove

Last, but not least, of the attractions at Willow Grove Park, Pa., this season is John Philip Sousa and his band, who will end their period of four daily concerts next Sunday, September 10. Sousa has followed his usual policy of employing only the best soloists to appear with the band. On September 1 Florence Hardeman, the splendid violinist, and Ada Androva, a young soprano with a most exceptional voice, were on the program.

Anna Case Charms at Saratoga Springs

Anna Case added another triumph to her list last week at Saratoga Springs, N. Y., in a recital in Convention Hall. With less than three days' advertising, Miss Case attracted a good sized audience. She was in her best form and the enthusiasm was at the highest. In addition to a lengthy

program she was called upon to give numerous encores again and again, and gave many encores.

OBITUARY

William Taylor Francis

William Taylor Francis, composer and musical director, for years with Weber and Fields and later with Charles Frohman, died September 4 in St. Vincent's Hospital, New York city. For years he was a prolific composer of orchestrated selections after the titles of plays. He also wrote numerous songs and dances for the Weber and Fields sketches, and was the composer of the comic opera, "The Rollicking Girl."

About six years ago he retired as musical director of the Frohman companies, owing to failing health, and had intended to do further work in the opera field.

Mr. Francis was fifty-seven years old and was born in Mobile, Ala. Besides his wife and daughter, Marie Francis, he leaves a son, William Taylor Francis, Jr., who is a member of the cast of a current musical comedy.

Melville C. Milliken

Melville C. Milliken, a musician and composer, died August 16, at the home of his daughter, Mrs. O. D. Fellows, 165 Coolidge street, Brookline. Mr. Milliken was born in Portland, Me., eighty-five years ago. Early in life he developed a deep interest in music and for a number of years was an organist in churches in Portland and Augusta. In 1850 he married Evelyn Kimball of Portland. She died eighteen months ago. Mr. Milliken is survived by his daughter and two sons, Edward and Harry Milliken, both living in the West.

Massimo Ciapini

Massimo Ciapini, a well known Italian baritone of the last generation, died in Florence, Italy, of which city he was a native, on July 8, aged seventy-one years. During his active career, which extended from 1871 to 1888, he sang at practically all the important theatres of Italy and appeared in Spain and South America as well.

Giuseppe Bossola

The veteran Italian musician, Giuseppe Bossola, died recently at Gubbio at the advanced age of eighty-seven years. He was born at Vercelli in 1829 and for twelve years led the foremost military band of the city of Genoa.

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500 Fifth Avenue :: :: New York City**Paul Tietjens to Have Busy Season**

Many Americans will remember Paul Tietjens as the composer of that immortal piece, "The Wizard of Oz," but it is many years since Mr. Tietjens indulged in music of that sort, for, after the huge success with which it met, he went abroad and worked with some of the leading masters for three or four years, studying piano with Theodor Leschetizky and Harold Bauer, and working in theory with Hugo Kaun. He returned to America when the war began and spent last season teaching in New York and quietly preparing himself for his first public appearance in his native country as a pianist this season. His first recital will take place at Chicago on November 12 and will be followed by a second in St. Louis. Later in the season he will be heard in New York. His headquarters are at his studio, 9 East Fifty-ninth street, where he will be busily

PAUL TIETJENS,
Pianist-Composer.

engaged in teaching when not called away by his concert engagements. Mr. Tietjens is rapidly becoming known as a composer of serious music, both songs and piano pieces, and a group of the latter will be included in his recital programs this coming winter.

English Songs for Amato's New Program

Pasquale Amato, baritone of the Metropolitan Opera Company, is a great believer in including English songs in a concert program. He thinks that the singer who will only sing in unknown tongues in this country is either unappreciative of the real worth of modern English and American songs, or else unable to sing in English. Mr.

Amato even goes so far as to consider it a matter of simple courtesy for a singer to learn at least one or two songs in the language of the people who are paying to hear him sing.

In accordance with this belief, Mr. Amato has included a number of English songs in his next year's program. Among these are: "War" and "Wind Song," by James H. Rogers; "The Awakening," by C. G. Spross; "The Resting Place," by M. Turner Salter; "The Eagle," by Carl Busch; "The Day Is No More" and "The Cock Shall Crow," by J. A. Carpenter.

Vera Barstow Booked for Many Appearances

As soloist with the Baltimore Civic Orchestra, Vera Barstow will begin her first tour of the Southern States, which will culminate in her joint recitals with Leo Ornstein in Texas. The first of these will be with the Harmonic Club of Fort Worth, which, under the able management of Mrs. T. H. Wear and the presidency of Mrs. J. F. Lyons, has risen to a remarkable position. After the dates with Mr. Ornstein, Miss Barstow will appear in joint recitals with Marcella Craft in Boston and half a dozen other cities; also with Arnolde Stephenson, mezzo-soprano, of Paris, in cities as far remote from each other as Portland and Lewiston, Maine; Toronto, Ont., and San Antonio, Texas.

Miss Barstow again will give a number of her own recitals at Aeolian Hall, New York; at Jordan Hall, Boston; and on December 20 will make her initial bow to a Chicago audience under the management of Carl D. Kinsey.

Miss Barstow will use her new Guadagnini violin on all occasions except at Toronto, where she has promised to

VERA BARSTOW,
Violinist.

play a Stradivarius belonging to a great friend of hers, an instrument which she has used on each of her four appearances at Toronto.

The Gray-Lhevinnas Success in Kansas

On August 19 and 20 two large crowds assembled at Leavenworth, Kan., to hear the popular recitals of the Gray-Lhevinnas. On Sunday they gave a sacred concert at the Chautauqua and thrilled 1,200 listeners. Estelle Gray was asked to give an informal talk on the old Cremonas. Standing there with her valuable fiddle in hand she held the audience deeply interested while she told in her naive way how the fiddles were made in quaint Cremona, and some of her own experiences in tracing the history of her violin back to the time when Donizetti was its possessor.

Though Sabetha, Kan., is but a small town it has a progressive musical club. It has had the Zoellner Quartet there this season and for the Gray-Lhevinnas there was an audience of 2,200 enthusiastic listeners. Mr. Lhevinnas' "Spring Moonlight" brought the artist-composer back to the platform many times.

Mme. Hassler-Fox for Minneapolis

This season's opening concert of the Minneapolis (Minn.) Apollo Club will take place on the evening of November 14. Regina Hassler-Fox has been engaged as soloist.

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SOME ROSSINI REMINISCENCES

Some Rossini Anecdotes—His Gastronomic Joys—His Reverence for Mozart—Hanslick Describes a Visit to the Maestro—His Home at Passy

By ARTHUR M. ABELL

The celebration of the centenary of the "Barber of Seville" has brought to light again many interesting forgotten Rossini anecdotes. The famous composer was himself a noted wit, and his peculiar style of living, particularly in his later life, was well calculated to give rise to amusing stories. Rossini, as is well known, was an epicure and a veritable virtuoso in getting the most out of life. After an unparalleled productivity covering a period of twenty years, during which he composed no less than thirty-nine operas, twelve of which became world-famous, and all of which were performed at the time with success, he retired to private life a wealthy man, and nothing could induce him to come out again into the public arena. The maestro was so piqued at the failure of "Tell" at the first Parisian performance—it later became an immense favorite—that he swore he would never write another opera, and he kept his oath. Nevertheless he enjoyed life to the full, and the soirées at his home were brilliant affairs, to which all Paris strove to attain an invitation.

Rossini and His Statue at Pesaro

Pesaro, his native town, desired to erect a statue to its famous son, and a committee was formed for the purpose of raising funds. One day a deputation called on Rossini to consult him in the matter, and he was given to understand that although the town was already decorated with the marble bust of the maestro, a life sized statue was very desirable in order that "the people from the surrounding country who came to Pesaro to market every Tuesday and Friday could see and admire their famous countryman in effigy." "How much will the statue cost?" said Rossini to the speaker of the deputation. "The city councillor has granted for the present the sum of 12,000 lire," he replied. "Well, then, countrymen," said Rossini, "I have a proposition to make. Give me the half of this sum, and I will promise you to appear at the market place at the appointed hour twice a week, so that my country people can enjoy my presence and admire their famous countryman in life to their hearts' content."

Rossini's Recipe How to Enjoy Life

The maestro was notoriously lazy after he had settled down in Paris. "The only study," declared a contemporary, "that Rossini pursued, is gastronomy." At his soirées a sumptuous repast was always served and the next day all Paris was laughing at the new bonmots of the genial host. But here are Rossini's own views on the subject of living:

"Next to doing nothing, I know of no more delightful occupation than eating. What love is for the heart, that appetite is for the stomach. The stomach is the conductor which leads and regulates the great orchestra of our passions. An empty stomach is symbolized by the bassoon, when it murmurs discontent, or the piccolo, as it shrieks with hunger. The full stomach, on the other hand, is the triangle of pleasure or the tympani of joy."

"As far as love is concerned, I consider it the prima-donna par excellence, the goddess, who sings to our minds cavatines that make our ear drunk and that delight our hearts. To eat, to love, to sing, and to digest—these are, if the truth is told, the four acts of the comic opera of life, and they vanish like the foam in a bubble of champagne. He who lets them pass by without enjoying them is a complete fool."

Prefers New Salad Dressing to "Barber of Seville"

After the enormous success of his "Barber of Seville" he wrote to the singer, Angelica Colbrand, who later became his first wife: "But you will be quite as much interested, my dear Angelica, in my new recipe for a salad dressing as in my new opera, so here it is: Take olive oil from the Provence, English mustard, French wine-vinegar, a little lemon juice and some pepper and salt and mix the whole mass thoroughly, and then add to it a few small pieces of truffles. The truffles add to the sauce a kind of halo, which is capable of transporting a gourmand into ecstasy."

The Maestro's Two Marriages

Rossini's glowing passion for Angelica Colbrand soon cooled off in the married state, for the two natures were

not at all adapted to each other. They parted and the maestro lived separated from her for many years. After her death in 1845 he married Olympia Pélissier, for whom he had long had a secret affection, and with whom he lived happily. She understood his easy going, genial nature. She surrounded him with every comfort, and he himself frequently declared that his greatest joy was to give himself up to the dolce far niente in his own home.

Some of His Peculiarities

Rossini was greatly interested in Chinese music, of which he made an exhaustive study during the last years of his life. The Chinese scale, which has no half tones, fascinated him.

During the last twenty years of his life the maestro never went out into society, never went to the theatre; nor could he be induced to travel by railway. The steam engine was an invention for which he had the greatest abhorrence. Even the long journeys from Paris to Italy he always made with horse and carriage.

In speaking of his own accomplishments as a composer, he once said: "I am no Bach, to be sure, but I am happy to be able to say that I am also no Offenbach." Like most of his country people, Rossini was very superstitious, and he firmly believed that the number thirteen was an ominous one for everybody, but for him particularly. He was also convinced of the evil influence of Friday. Curiously enough he died on Friday, November 13. That

was in 1868. When Meyerbeer died four years previously, Rossini attended the funeral together with Auber. The latter was eight years older than his famous Italian confrere, but while returning home from the funeral, he made the remark: "Death seems to be making havoc among us old composers. Meyerbeer is dead, it will be Rossini's turn next." And so it was. Auber did not die until three years later, in 1871, at the age of eighty-seven.

Rossini's Admiration for Mozart

Although he could not be induced to write an opera after 1829 when "Tell" appeared, the maestro as late as 1866 composed two small choral works entitled "Chant de Titan" and "Chant de Noël" and sent them to Vienna, where they were performed at a special concert given for the purpose of raising funds for a Mozart monument. In a letter accompanying the compositions he wrote: "I beg you will be indulgent with these two modest compositions, whose only merit is that they come from an old man, who has always been an ardent admirer of Mozart." Indeed the master's admiration for Mozart was boundless and he was also a great apostle of Haydn.

Hanslick's Recollections of Rossini

Eduard Hanslick on his first visit to Paris in 1860 met Rossini and in his "Musical Recollections of Paris" he writes of his visit to the renowned composer.

"To be frank," he says, "Rossini and Auber were for



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me much greater sights and curiosities than the Hotel de Ville and La Galerie du Luxembourg, and everybody ought to be ashamed to leave Paris without having met them. So I no longer delayed in presenting the letter which assured me a friendly reception. I found Rossini seated in his small studio in the second story of his villa at Passy. He was engaged in writing down some music, but he rose from his chair at my entrance with a clumsiness for which the benevolent expression and the hand stretched out in hearty welcome apologized."

His Personal Appearance

"Rossini's head, although it little resembles the portraits of him of earlier years, still impresses one as that of a great and genial man. A serene and well shaped forehead protrudes under the conventional brown wig. His brilliant brown eyes are friendly and full of esprit. The rather long, but beautifully chiseled nose, the fine, sensuous mouth, the round chin bespeak the former beauty of the old Italian. According to his portraits one would expect a larger man, and, indeed, his mighty head seems to belong to a bigger body."

"Although hampered by his corpulence and by trouble with his feet, Rossini nevertheless conducted me into his salon. Leaning on his cane, he descended the stairs slowly, and it seemed to afford him pleasure to show me his treasures."

Hanslick Describes Rossini's Home

"The whole villa," said the maestro, "was built and furnished in fifteen months. A year and a half ago these grounds were empty." The walls and plafond of the salon were decorated with pretty frescos all with musical subjects, which Rossini himself had chosen and had executed by Italian artists. One picture shows us the Emperor Joseph II receiving Mozart in his royal box after the performance of "The Marriage of Figaro." Another shows Palestrina among his pupils. Between the larger pictures are portrait medallions of Haydn, Cimarosa, Paisiello, Weber, and Boilieu, "mon très bon ami Boilieu," as my host repeatedly said."

Rossini's Reverence for "The Marriage of Figaro"

"The pictures on the wall gave Rossini an opportunity to express his admiration for the former great masters, particularly the Germans. His reverence for Mozart is well known, and it was most sincere. His own 'Barber,' which, in point of humor and spontaneity, and in point of real comic opera temperament, excels. 'The Marriage of Figaro' is, according to Rossini himself, a mere musical farce in comparison to it. He declared that Mozart's comic operas were all real 'dramme giocose,' while everything that he himself has created, is, properly speaking, 'opera buffa.' One could not possibly be more modest in speaking of his own accomplishments, nor more full of praise in speaking of others."

Rossini Praises the Vienna Public

"The maestro was in an excellent mood and very talkative. His recollections of Vienna, which he had not seen since 1822, afforded him visible joy. He spoke of his opera 'Zelmira,' which he wrote expressly for Vienna. 'In Vienna,' he said, 'I found for the first time a public that knew how to listen. This close attention surprised me, for in Italy the public talks and gossips during the music and is not quiet until the ballet begins.'"

"We sat down on a divan, which afforded a charming view of the garden with its beautiful flower beds. Before us stood a table covered with new music, arrangements from 'Semiramis'—potpourris, impromptus, quadrilles, and such rubbish, which the publisher of the plundered composer had sent him as a compliment. 'Semiramis' had been revived in a new French elaboration at the Paris Grand Opéra a few months previously and was now again all the fashion. I had heard the opera myself the previous evening. Rossini himself had not been to a theatre for sixteen years and could not be induced to attend. 'The artists have forgotten how to sing,' he declared; 'today they shriek and bellow, but they do not sing.'"

"In 1867, one year before Rossini's death, Hanslick visited him again, bringing him this time as a present a photograph of Schwind's fresco in the Vienna Opera House, giving scenes from the 'Barber of Seville.' The maestro was highly pleased with this mark of attention. 'But then suddenly,' writes Hanslick, 'as though he wished to talk of higher things,' Rossini asked: 'Is Mozart's monument in Vienna finished? And Beethoven's?' Then without waiting for an answer, he continued: 'I remember Beethoven distinctly, although it is nearly half a century ago that I saw him.'"

"During the following winter, Rossini, in spite of his advanced age, gave six soirées. At one of these the youthful Adelina Patti delighted the maestro with her singing of Rossini's aria. 'Rossini makes no calls,' continued Hanslick, 'never spends an evening away from his home and has not been to the opera for twenty years.' The only thing he still delights in, is a daily drive, receiving callers and a little music at home."

Teresa Carreño's Wholesome Advice

It would be interesting if a list could be compiled of the various reasons which have induced people to undertake a musical career. Genuine talent, with an inborn craving for self-expression, is no doubt responsible for a certain proportion—probably the smallest. Desire for fame, or mere publicity; the belief that music is a lucrative profession or an easy going one; a natural fondness for music, or the advice of teachers more avaricious than honest—may furnish the motive in many other cases.

It calls to mind Teresa Carreño's sound and wholesome advice, given to a young married woman who had sought for an interview with the famous pianist in order to play for her critical opinion. She played brilliantly, and Mme. Carreño reflected a moment after she had finished. At length she spoke:

"Yes, you have talent. If you worked hard enough, you might even do something in a big way, but—you are married, are you not?"

"Yes."

"You have a nice, devoted husband?"

"Yes."

"And children?"

"Yes—three."

"Then, my dear, your career is in your home, and it is the finest and noblest career any woman can have. Go home and play lullabies to your babies. That will give you truer happiness and satisfaction than is in the power of the musical world to bestow."

Frank Bibb in Minneapolis and St. Paul

Many of the foremost soloists of Minneapolis and St. Paul have taken advantage of the first summer which Frank Bibb has spent for several years in his home town,



FOURTH OF JULY MUSIC IN MINNEAPOLIS.
Kathleen Hart Bibb, soprano, and Frank Bibb, pianist and coach, entertaining a little stranger.

to coach with him. Among them were Harry Philips, president of the State Music Teachers' Association; Clara Williams, Kathleen Hart Bibb, Grace Chadbourne and Agnes Kinnard. Mr. Bibb, who through his work with Oscar Seagle and other leading American soloists has come to be known throughout the United States, is now rightly regarded as one of the most able coaches in this country. He will be back in his New York studio before October 1.

Duke of Connaught Enjoys**Evelyn Starr's Playing**

On August 25, Lieut.-Governor and Mrs. MacKeen, of Halifax, entertained at a garden party in honor of the Duke of Connaught. Evelyn Starr, the young Canadian violinist, played several modern Russian numbers, upon the conclusion of which His Royal Highness congratulated Miss Starr upon her beautiful interpretation, and asked her to play another number for him. The Duke seemed very much interested in the young violinist and asked her a good many questions about her work. Miss Starr says: "It was a very exciting experience."

On September 5, she was scheduled to play for 7,000 soldiers at Aldershot Camp, and on the 8th she will give a recital in Kentville, later playing in Halifax.

John Prindle Scott's Songs

The reprinting of John Prindle Scott's songs proves the growing popularity of this young American composer's works.

"John O'Dreams" is issued in sheet form and appears in the Etude as well. The same collection reprinted his "My True Love Lies Asleep," for low voice, while the Artistic Vocal Album (a collection of American songs) just issued, is in high voice.

"The Secret" is reprinted in two collections, "Favorite Songs" (both keys) and "Songs of Love and Nature" (low voice). This shows the enduring favoritism of Mr. Scott's songs, as only tried favorites are included in collections.

GODOWSKY IN SUMMER

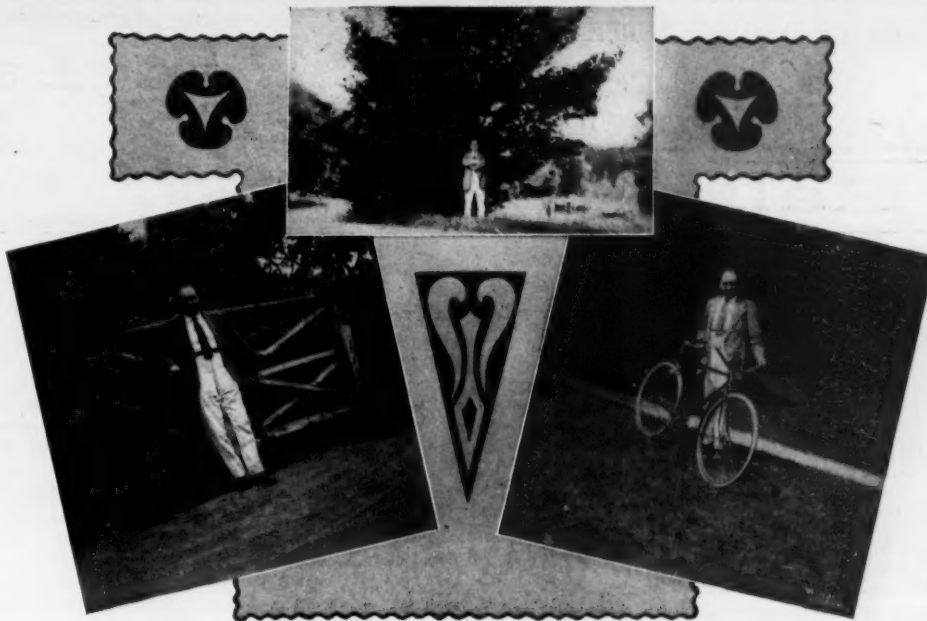
The accompanying snapshots show the distinguished pianist, composer and pedagogue, Leopold Godowsky in the grounds of Winsor Cottage at Seal Harbor, Me., which is his home this summer. Those who know Mr. Godowsky only in a professional way, will hardly realize how thoroughly he can unbend and enjoy himself with young and old in his vacation and what a center of fun and social activity is the Godowsky household each summer, wherever it may be situated, in Bad Ischal, Ostend, Switzerland, New Jersey or Maine. There is rarely a day goes by which sees no gathering, formal or informal, at the Godowsky cottage, but the marvelous little man, notwithstanding all this, finds time for a goodly number of hours of work each day in connection with his labors as editor-in-chief of the Progressive Series of the Art Publication Society and also in preparation for the tremendous amount of work which he has to do as soloist next season, a season which promises to be busier than ever for this master pianist.

Eddy Brown Has Something
to Say Regarding Auer

Seal Harbor, Me., August 21, 1916.

Through the art of Eddy Brown, Mischa Elman, Kathleen Parlow and other artist-pupils of lesser fame who have studied with the great teacher, Leopold Auer, the American public has had ample opportunity to observe the principles of this pedagogue. These qualities are familiar, and in speaking of this master, in a recent interview, Eddy Brown, who admires Professor Auer as an artist and as a man, remarked:

"Not satisfied in the perfecting of talents entrusted to him, Auer watches over his pupils in a manner almost paternal. They lunch with him frequently, whether at his summer villa in Loschwitz, Saxony-Switzerland, or at his winter residence in Petrograd, where, by the way, they are honor guests at delightful soirees. Not only do the students partake of hospitality at his artistic, though modest homes, but even in their private quarters they are under his supervision. As a violinist, guarding against harmful



SUMMER DAYS FOR LEOPOLD GODOWSKY.

At the left, supporting a gate, which hardly looks as if it needed support. At the right, threatening to ride a bicycle. The story of the center picture is told in his own words: "This is the tree into which I ran with my auto. I was driving myself and signalled to the tree to get out of the way, but it failed to step aside. A collision and smashed auto was the result."

exposure, carefully lays his cherished instrument in its case, so Auer shields his pupils by seeing that they are properly nourished and well housed. If they are hard pressed financially, he is ready to supply their needs and is altogether kind and benevolent. When he is teaching, the fire and force of his temperament hold full sway, and he seems a boy again, notwithstanding his seventy-two years.

"Owing to the war, Auer and his large company of pupils, including several Americans, are spending the summer in Christiania, Norway. Before returning to Russia the early part of September, he will give sonata recitals in that city, and also in Stockholm, Sweden."

LOUIS LE ROY.

Pound Cake, of Course (a New Version)

A man went to order a wedding cake the other day. "I am getting married," he said, "and I want a cake."

"Well, it's the latest thing," said the shopgirl, "to have wedding cakes in harmony with the bridegroom's calling or profession. Thus a journalist has a spice cake, a musician an oat cake, an athlete a cup cake, a man who loafs on his friends a sponge cake, and so forth and so on. What is your calling, please?"

"I am a pianist."

"Then, of course," said the girl, "you want a pound cake."—Newark (N. J.) Sunday Call.



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MUSICAL SCHOLARSHIPS

By CARL D. KINSEY

Vice-President and Manager of Chicago Musical College

One of the most striking benefits of the musical colleges to the public has been the opportunity which it has offered to talented students without financial means to develop their gifts. It would be difficult to exaggerate the worth of the free scholarship idea, as that idea is connected with the artistic development of a community; for it is undeniable that some of the most notable talents have been—and still are—the possession of the men and women whose means and whose environment do not permit them without assistance to bring them to fruition.

It is necessary only to recall the names of a number of famous composers and of distinguished players and singers to arrive at the conviction that, for some reason or other, musical genius generally has been given to the lowly and the poor. There were not, indeed, music schools in the days of Handel, and Bach, and Schubert and the illustrious musical representatives of their day, and therefore there were no scholarships; but many a wealthy patron saw to it that gifted young people obtained at their expense and from private teachers the instruction that was craved.

In those earlier days the path of art was made less easy for the recipient of this bounty than it is for the holder of a scholarship in the musical colleges of today. Then the student obtained only a one-sided education and when that was supposed to be completed he was kicked out into the world of art to struggle as best he could. Now the gifts of the scholar are husbanded with

care. He is encouraged to achieve complete musicianship and when his work is done often he is provided with the ladder by which, perchance, he may climb to fame. In the Chicago Musical College there have been numerous students who have been provided with free instruction in singing, in violin playing, in piano playing, in composition, and who, assisted by their Alma Mater, have risen to distinguished positions in the world of art.

In this age of utilitarianism it has sometimes been urged that a music school does not provide free scholarships simply for the love of art and that there necessarily must be something behind its apparent benevolence. It has been said that the scholarship idea is in reality an advertising scheme. Perhaps in a certain fashion it is. The reputation of such a school must stand upon the achievements of its students and when it gives to the world musicians of brilliant attainments it has gained and not lost, even though musicians have acquired their knowledge at its expense.

But it would be unjust to claim expediency for the gift of all free instruction. Many a humble teacher of music is working in the cause of art whose education was given to him by his school without the prospect of a return. The Chicago Musical College in its half century of existence is proud, not only of its free students who are accomplishing great things upon the concert or the operatic stage, but of those who are laboring quietly but well in the more lowly fields of the artistic life.

Albert Spalding Caricatured

Albert Spalding, the distinguished violinist, is shown in the accompanying caricature drawn by R. L. Goldberg,



ALBERT SPALDING,
Caricatured by Goldberg.

the famous cartoonist of the New York Evening Mail and the creator of "I'm the Guy" and "Foolish Question" series which have attained such popularity and made him known throughout the country. Goldberg and Spalding are warm personal friends, the former being a great admirer of the artistic accomplishments of the latter, but, while Goldberg has attempted to play the violin, Spalding has never aspired to be a great cartoonist. He is satisfied to be a famous violinist. The handsome young person at the left at the piano is André Benoist, Mr. Spalding's accompanist.

Morgan Kingston's Triumphs

Morgan Kingston scored a phenomenal success this summer at Ravina Park, near Chicago, where he appeared in nine different operas. The Chicago press speaks as follows of Mr. Kingston's highly artistic performances:

MORGAN KINGSTON A GREAT DON JOSE

Morgan Kingston is a heroic tenor and it was in the great dramatic scene of jealousy in the third and the death scene of the last

act that his power served to make him a great Don Jose.—Chicago Examiner.

KINGSTON IS PRAISED

Morgan Kingston as Cavaradossi had an ovation after the singing of his aria at the opening of the third act, and joined forces with fine effect in the subsequent duet with Mme. Beriza.

The Ravinia clientele evidently appreciate the fact that they are hearing a great tenor twice a week.—Chicago Daily News.

As Gennaro in the "Jewels of the Madonna" Mr. Kingston did some wonderful singing, he was in one of his best moments, and is a "tenor of the first order."—Chicago Examiner.

**Percy Grainger's Works Featured at
Promenade and Queen's Hall
Symphony Concerts in London**

Percy Grainger's clog dance, "Handel in the Strand" for piano and full orchestra, will be produced by Sir Henry Wood at the first of the coming season's "Promenade" concerts at Queen's Hall, London, England. This clog dance has been performed many times in Great Britain as a trio, but never before in London for full orchestra.

Prior to coming to America, Mr. Grainger conducted one of his own new works every season in London either at a Queen's Hall symphony concert or at a promenade concert. Percy Grainger's "Molly on the Shore" as quartet, for string orchestra, and for full orchestra, has been performed throughout Great Britain over six hundred times. All the leading quartets have played it at classical and popular concerts.

**Robsarte Professional Pupils
Sign Important Contracts**

Lionel Hayes-Robsarte, tenor and voice specialist, has a studio at the Hotel Woodward, New York, which might be called a beehive of activity. The following contracts which his professional pupils signed recently demonstrate the practical results obtained: James Moore (tenor) with "Watch Your Step Company;" Elsie Ries-Constance (solo soprano) in "Every Woman" (Savage); Margaret Regelman (solo soprano), "Mendelssohn Quartet" (May Tully, manager); Lillian Heywood (solo soprano), Newport "Redpath" Bureau; Helene Tashman (soprano), "Little Miss Springtime" (Klaw & Erlanger); Fred Henry, "Soldier Boy" (Shuberts).

William C. Mills Directs "Pinafore"

William Conrad Mills acted as the musical director of the nautical comic opera, "H. M. S. Pinafore," which the summer school pupils of the Northern Arizona Normal School gave recently. Mr. Mills has returned to Phoenix, Ariz.

BERLIN SINGAKADEMIE IS 125 YEARS OLD

Ancient Singing Society in German Capital Celebrates Century and a Quarter of Existence—Something About Its History

On May 24 Germany's oldest private choral organization and today one of the leading singing societies of the Fatherland, the Berlin Singakademie, celebrated the 125th anniversary of its existence. This event is of far more than merely local interest, for this famous institution, as no other body of singers, has had a far-reaching influence on the development of the musical art in the field of oratorio not only in this city but all over Germany, and for a long period it was the center of the whole musical life of the Prussian capital.

It was in 1791 that Karl Friedrich Christian Fasch founded an a capella chorus, which originally consisted of only eleven members. This was the first private singing society in Germany, the forerunner to the endless number of choral organizations that now form such important factors in the musical life of this country. For, as is well known, in Germany nearly every town, even the smaller provincial places, boasts of several singing societies. After the model of Fasch's a capella chorus numerous other private choral organizations, consisting of musical amateurs, were founded. Fasch's chorus restricted itself to the production of a capella works. After his death, in 1800, Karl Friedrich Zelter, the distinguished musician and friend of Goethe, was chosen director of the society. He brought a modern spirit and new life into it and largely enriched its scope by connecting it with a school for orchestra and by leaving the narrow field of a capella composition in order to produce also oratorio works with orchestral accompaniments. He gave dignified performances of the great Haendel and Haydn oratorios, thus helping to spread the knowledge of the works of these great composers. Zelter, who was a great admirer of Bach and possessed many valuable manuscripts of the Thomas Kantor, prepared the way for the Bach cult of later times. It was in 1829 that Mendelssohn, who was a pupil of Zelter, brought to light again Bach's long forgotten "St. Mathew's Passion," an event that stands out as a milestone in the history of music. But the revival of the classics was by no means the only merit of the Singakademie chorus. Inspired by its splendid productions of works by Bach, Haydn and Haendel, contemporaneous composers like Robert Schumann and Mendelssohn, and later Max Bruch, set to work and created their beautiful compositions for chorus and orchestra.

Zelter was followed by Rungenhagen. It was during the time of his leadership that the organization was enabled to build a special concert hall for its purposes. In 1827 the Singakademie Hall in the Kastanienwaldchen, opposite to the Royal Opera House, was inaugurated. It is a relatively small building, simple and dignified in its architecture and possessing excellent acoustical properties. The new Singakademie became the concert hall par excellence of this city. Not only oratorio performances were given there, but great virtuosos, who visited Berlin, often chose it for their recitals. Franz Liszt, Hans von Bülow, Rubinstein and Joachim were frequently heard at the Singakademie Hall. As in our own time the Philharmonie, it was then the hall where every concert of importance took place. Even today the Singakademie is generally considered as an ideal concert hall for chamber music performances. The famous Rosé quartet of Vienna nearly always plays at the Singakademie when concertizing in Berlin, and also the Klinger String Quartet gives its annual series of subscription concerts at the old venerable hall.

The personality of the present director of the Singakademie chorus, Georg Schumann, is well known to the

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readers of the MUSICAL COURIER. He is not only a choral conductor of superior qualities, but a composer of exceptional gifts and refined musical taste. Under his guidance the Singakademie chorus has maintained its high standard as a first rate body of singers. Next to the Philharmonic Chorus under Siegfried Ochs it ranks first among the many excellent singing societies throughout the country. To Georg Schumann and his forces Berlin owes the annual performances of the three great Bach oratorios, the Christmas Oratorio at Christmas and the St. Mathew's and St. John's Passions at Easter, and the whole musical world has to thank him for one of the best modern choral works, his oratorio "Ruth."

The jubilee of the Singakademie was celebrated by two concerts given on May 27 and May 28 to an invited public and by a festival service, which took place at the St. Petri Church on Sunday morning, May 28. At the performances the Singakademie Chorus was assisted by the Berlin Philharmonic Orchestra. The participating soloists were Iracema Bruegelman (soprano), Martha Stapelfeld (contralto), Ludwig Hess (tenor), and Arthur van Eweyk (bass). The first festival concert was dedicated to the classics, but its program also comprised two works by former directors of the Singakademie, a cantata, "Du Zeit und Ewigkeit," by Martin Blummer, the predecessor of Georg Schumann, and the "Gloria" from Eduard Grell's sixteen part mass, a difficult and interesting piece of choral writing, which was given a magnificent performance by Schumann and his chorus. Bach was represented by the "Gloria" of his B minor mass and his cantata for double chorus, "Nun ist das Heil." Then followed the second act of Handel's "Deborah," the revival of which also falls to the credit of Georg Schumann. Further, the chorus displayed its extraordinary capabilities in a splendid rendition of an unpublished cantata for ten part chorus by Johann Christoph Bach, an uncle of Johann Sebastian Bach, which is entitled "Es erhob sich ein Streit." The second part of the program was devoted to works of the nineteenth century. It contained the "Sanctus" and "Benedictus" from Beethoven's "Missa Solemnis," Mendelssohn's beautiful setting of the 114th Psalm, and Brahms' "Naenie." The concert was opened by a speech, delivered by Georg Schumann, in which he gave a brief survey of the historical development of the institution, its high artistic mission and its further development. He pointed out the overwhelming fact that even the war could not diminish the love for and cultivation of music in Germany, and he closed his address with the promise that the Singakademie Chorus would continue not only to give first class performances of the classicists, but before all to encourage contemporaneous composers and to produce their works. He even mentioned the fact that a fund was to be raised in order to support other German singing societies and enable them to produce modern works.

The festival service on Sunday morning was held by the clergyman, D. Kawerau, who for years has been an active member of the Singakademie, and whose deceased brother had been for a long time the organist of the society. A small part of the chorus sang Bach's cantata, "Ein feste Burg," and A. W. Leupold, one of Berlin's leading organists, played the same composer's toccata in F major.

The festival was brought to a close with a beautiful performance of Georg Schumann's "Ruth," which occurred at six o'clock in the evening on Sunday, May 28. The soloists this time were Mme. Werner-Jensen, Iracema Bruegelman (Naemi and Ruth) and Cornelis Bronsgeest (Boas), who proved to be excellent interpreters of their exacting parts. The work has been heard in Berlin during the winter and a detailed account of it has been given at that time. It did not fail to make a deep impression upon the audience.

The festival was attended by many distinguished personalities, many of them being guests from all parts of the Fatherland. The Crown Princess again demonstrated her great love for music and her special interest in Bach by honoring the performances with her presence. A festive mood prevailed throughout the entire celebration.

ARTHUR M. ABELL.

Negro Composers Featured

Compositions by American Negro composers were presented at the Birmingham Music Festival, held on August 24 under the auspices of the Y. W. C. A. The splendid ensemble of the chorus, it is said, was the most inspiring contribution to the program. Their numbers included: "Topsy-Turvy," "Blow, Ye Gentle Breezes, Blow" (Marks), and "Deep River," by Prof. C. R. Dixon, organist.

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—Frank King Clark, Berlin, July 16, 1914.

BEHYMER VISITS HIS OLD HOME Shelbyville, Ill., Welcomes Her Successful Son

The following letter received from L. E. Behymer, the well known Pacific Coast impresario, tells its own story:

August 23, 1916.

To the Musical Courier:

Am down in the old home, which put the "way" in Wayne and the "Bee" in Behymer and where first I found time to make it the "Busy Bee" without stinging any one and where all the old pals "swap" the stories of years ago. You would have had a fit if you could have heard this—"Hello, 'Bee'"—"Hello, Frank!"—"Hello, George!"—"Hello, Ike!"—"Hello, Henry!"—"Say, do you remember when we broke your old toboggan sled on Eddy's hill?" I said, "I guess yes," and then Frank Wendling, now running for the Legislature, said: "And do you remember you took Mrs. Eddy's old butter bowl (a big wooden one) and we took turns in sliding down the hill in it until we hit a rock and split the bowl open and left you to explain the matter?" And don't I still remember what I got when I explained. Quite some getting. It is a bully place, five thousand folks and all so kind and thoughtful. I put Charley Wagner's farm on the milk route here. Some going.

We will be on our way north tomorrow to get into Chicago in time to do a little business and Saturday and Sunday put in the time with Wendell Heighon in Minneapolis to fix up the orchestra's tour of the West next February. Have enjoyed Quebec and Montreal very much and Mrs. Bee's first time on a boat down the St. Lawrence gave her a thrill and a splendid trip. We have been so well received all along the way that it warms the heart, and here at the old home it is quite touching. All the pranks we played when boys came up, the old swimming hole still here and the picnics all come back and we fifty year olds are all boys and girls again, although all are members of the Ancient and Honorable Order of Grandfathers and Grandmothers. I wish to thank you and the boys

for your kindness and thoughtfulness to us and hope to see you again this winter when you come out. Best wishes to all. Bee.

The Shelbyville Union had quite a little to say about "Lem's" visit to the old home. A strange coincidence that one small Illinois town should have produced two managers so well known on opposite coasts of our great country as Behymer and Wagner. Says the Union:

Mr. and Mrs. L. E. Behymer, of Los Angeles, Cal., arrived in Shelbyville Monday for a visit with Mr. and Mrs. Finley Behymer and to renew acquaintances with many old friends. Recently Mr. Behymer, who is manager of a number of distinguished artists, was in the East and while there was a guest of Charles L. Wagner, another old Shelbyville boy, on his farm north of New York City. Mr. Behymer spoke enthusiastically of Mr. Wagner's success and of his pleasant surroundings on the farm, which he is stocking with high bred stock. Recently he paid \$1,000 for a cow, and Mr. Behymer was given a glass of rich milk from this animal. While drinking the milk his mind was busy, and as he emptied the glass he drew a card from his pocket and scribbling his "I. O. U." for \$18.36 on it, passed it to Mr. Wagner with the remark that he had just figured out that a glass of milk from a cow that cost that much money was worth \$18.36.

Mr. Behymer alluded to many other Shelbyville people who have made more than good, both at home and out in the wide world, and said that the percentage was remarkable. He is delighted to get back to the old home town, for which he retains great affection. He himself has been a splendid success on the coast.

The David Mannes Music School

Early next October a music school will be opened in New York City. It will mark a new step in the career of a man who has donated most of his life work to the encouragement of the love of music in every one whom chance has brought within the radius of his great enthusiasm. The school will be known as the David Mannes Music School and will be under the direction of David and Clara Mannes.

The new school, which will open October 10, will be located at 154 East Seventieth street, the heart of New York's most attractive residential district, and is easily accessible. The building is a large four storied white stone house, built several years ago by a well known New York millionaire and art collector and with its beautiful architecture and artistic rooms and furnishings is peculiarly suited for the home of a school of high artistic ideals.

Mr. and Mrs. Mannes have given concerts in all the principal cities, and are eminently qualified to direct such



DAVID AND CLARA MANNES,
Sonata Recitalists.

an undertaking. Both are artists of the highest type and have long been associated with musical development in this country. Mr. Mannes was for twelve years concert-master of the New York Symphony Orchestra and until recently director and guiding spirit of the Music School Settlement in East Third street. It is to his untiring efforts and high ideals that the success of the Music School Settlement is largely due.

The David Mannes Music School will be carried on along the lines developed by Mr. Mannes and his colleagues at the Music School Settlement. It will be a school for those whose sincere love of music alone prompts them to take up its study and will appeal to the talented student as well as to others, as the ideal means to highest development. The most important and distinctive feature will be the absolute co-ordination of the work of the various departments, which Mr. Mannes thinks is of the utmost importance as an aid to the student's comprehensive understanding of music.

As already stated, Mr. Mannes' ideas will be carried out. The school will afford the talented student every opportunity for his best development, but will be primarily for those whose sincere love of music alone prompts them to take up its study. The principal feature will be the absolute co-ordination of the work of the various departments.

Each student will be heard by the heads of the departments at frequent intervals and his or her progress supervised. Realizing the limited amount of time at the disposal of those attending regular school the music courses will be arranged so as to require no more hours than music lessons taken at home. Tuition fees will be approximately those of other high class schools. The curriculum will be broad in scope so as to permit a student to elect a course pertinent to his or her purpose.

The school will be divided into various departments, including instrumental, singing and teachers' courses, as well as an outside department for those who wish to take lessons at home under the supervision of the school faculty. The instrumental department will include the piano, violin and cello and will be subdivided into elementary, intermediate and advanced courses. A course in singing will include sight singing, theory, ensemble and French or German diction. There will also be several lecture courses. The teachers' course is planned to give students a fundamental training in the teaching of music, with opportunities for the student to do practice teaching under supervision. In addition to the above there will be a course for small children in singing and rhythmical work. This course will be made a special feature of the school and will give the child a proper musical foundation for advanced study.

There will be no examinations at specified intervals but a constant and helpful supervision at all times. There will be no competitive spirit and no awarding of diplomas.

Grace Hall Riheldaffer Enjoys a Busy Summer

Grace Hall Riheldaffer, the well known soprano of Pittsburgh, whose artistic ability and delightful personality have caused her to become a general favorite with the musical public of this country, is so much in demand that the major portion of her summer has been occupied in fulfilling engagements. She is at present touring, her engagements including appearances in many cities and towns in Nebraska and Iowa.

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The above photograph was sent to the MUSICAL COURIER by Leigh Henry, two or three articles by whom, written at Ruhleben, have appeared in the MUSICAL COURIER. This committee of the Ruhleben Artz and Science Union organized a very complete course of lectures on all conceivable subjects of art and science, delivered for the amusement and instruction of the prisoners. The musical lectures embraced courses on the development of music, contemporary composers and special lectures devoted to folk songs, morris dances and English choral music. There was an English madrigal concert, two Grieg evenings, two Mozart evenings and an evening devoted to duos for the piano. All of these lectures are musically illustrated by artists from among the prisoners.

The lectures aim at providing an intellectual and artistic stimulus of a nature impossible to obtain by ordinary educational systematic work. At each evening given by the Union an attempt to attain unity of presentation and conception has formed a principal part of the scheme, the work of individual thinkers in science and art, or definite phases and tendencies forming the basis of the lecture and the illustrative program. To aid creative work and thought, together with appreciative criticism, is the one object.

Los Angeles Orpheus Club Begins Rehearsals for Twelfth Season

Los Angeles, Cal., August 28, 1916.

The Orpheus Club opened its twelfth season on August 21 with an enthusiastic rehearsal. From an humble beginning in 1905 of twelve singers the club now has a membership of eighty young and well trained voices, which, before the present season is well under way, will be increased to 100. The growth of the club has been a gradual one, owing to handicaps that few clubs, if any, in the United States would be willing to contend with. These handicaps consist of two very important facts: First—No singer over thirty-five years of age is eligible to membership. Second—All programs must be memorized. It can readily be seen that, although difficult to obtain, the singers all have youthful voices and are more amenable to the ideas of the director, resulting in a uniform quality and blend of tone absolutely impossible to obtain from men of maturer years or from organizations having both old and young singers. It is true that it takes a great deal of time, patience and sacrifice on the part of the director and singers to memorize all programs, but it results in better pronunciation, enunciation, attacks, shading, and, best of all, the director has the undivided attention of the singer.

It is not to be supposed that only small compositions are memorized, for the club has given such works as Saint-Saëns' "Carnival"; "Forest Harps," by Schultz; Arthur Foote's "Hiawatha," Protheroe's "Drontheim," and others of like calibre, the last two mentioned being the prize songs with which the Orpheus Club won the \$3,000 first prize at the Exposition Eisteddfod held last year in San Francisco for the best male chorus.

The winning of this prize has given the club an incentive to do greater things, and in accordance with this spirit the Orpheus Club will present twenty compositions never before heard on the Pacific Coast. There is no

doubt that the great success of the Orpheus Club is due mainly to its director. Joseph Dupuy, who was born in Bordeaux, France, descending from a long line of singers, is possessed of an exceptionally beautiful tenor voice, and received his musical education in Paris, Bordeaux, New York and Chicago. Mr. Dupuy's musical training has been cosmopolitan; for many years he has been singing in opera, oratorio and concert; he has a natural gift of leadership, and as early as his seventeenth year directed a chorus in Chicago, and, notwithstanding his many professional engagements, has for twenty years conducted choruses, oratorio societies, clubs, and church choirs, never having less than four choral organizations under constant training. As a teacher of the art of singing his success has been very gratifying. Mr. Dupuy's pupils are not only among the leading singers of Los Angeles, but can be found in almost any large city of the United States, singing in opera, oratorio and churches, and a goodly number have branched out as teachers and musical directors in schools and colleges. Besides his knowledge and long musical experience, Mr. Dupuy has had a great advantage in his work in being a linguist. Owing to business circumstances, his parents were obliged to travel extensively during his earlier years, and at the age of twelve Mr. Dupuy could read, write and speak four languages; he even started out to become a professor of languages, but owing to the discovery of his musical talents by his parents and teachers, he has devoted his life to music.

American Soprano Returns to Germany

Inez Davies Chandler, of Minneapolis, is one of the few American singers going back to Europe during the war. She has an engagement as first coloratura soprano at the Stadttheater in Elberfeld, Germany, and left August 31 for that city by the way of Norway to fulfill it.

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"Miss Parnell has an extraordinary voice of rare quality. While in Milan, Italy, I witnessed one of her performances of 'La Traviata' in which she received a demonstration that I shall never forget."—**Luca Bolla.**

"Let me say that Miss Parnell with her beautiful lyric voice will surely score wonderful successes in concerts and grand opera in America as she did in Europe."—**Fasquale Amato.**

"There is no necessity to go to foreign countries for sopranos when you have here in America singers like Miss Parnell. Her voice is one of very beautiful quality and she sings with consummate skill."—**Giuseppe DeLuca.**

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SPINET CLUB'S FINE WORK AT REDLANDS

What Has Been Accomplished by an Active Southern California Organization

Redlands, Cal., August 25, 1916.

California now looms large in musical activities, and among the musical centers in the southern part of the State is Redlands, a city of some 10,000 inhabitants. Her oldest musical organization is called the Spinet Club. It all began way back in 1894, when a few musical people, eager for greater stimulus and a fuller enjoyment of their possession, met at the home of Mrs. Howard White for the purpose of organizing a piano club. Because it was first organized as such, the significant name of "The Spinet" was chosen. All performers on other instruments, or vocalists who were not pianists, joined as associate members, until the third year, when the club enlarged its scope and took them in as active members.

The spirit of progress and the position it was to hold in the community was apparent from the Spinet's inception. The first five meetings were held at the homes of various members, but the sixth was an open meeting at McGinness Hall, and the admission fee was ten cents. An audience of twenty-five visitors gathered to encourage this first public performance, and from this, January 25, 1895, to the present time, the Spinet has contributed in ever increasing quality and quantity to the musical life of Redlands. The first concert of outside talent was given the first year when Thilo Becker, of Los Angeles, gave a piano recital at the home of one of the members. Later it brought many artists to Redlands, among whom were: Bispham, Blauvelt, De Pachmann, Godowsky, Hofmann, De Lussan, MacDowell, Bauer, Schumann-Heink, Galski, Pugno, Alice Neilsen, Kreisler, Lhevinne, Dr. Wüllner, Liza Lehmann, De Gogorza, Carreño, De Tréville and Gluck.

The Kneisel and Flonzaley quartets and the Bärre Ensemble are the three organizations that have given chamber music programs. The Chicago, New York, Russian and Los Angeles Symphony Orchestras, besides several opera companies, have played at Redlands, also.

Lucy Putnam, as general benefactress and treasurer, came to the financial assistance of the club on more than one occasion when some of the burdens threatened to exterminate it.

This year the club increased the number of its artist concerts to four. Frances Alda, soprano, with Frank La Forge as accompanist; Tillie Koenen, the Kneisel Quartet, and Cadman and Princess Redfeather were those announced at the beginning of the season. A few months later the directors of the club generously added Havrah Hubbard and Claude Gottlieb in their inimitable opera-

logues. With this fine record behind the club, another year of great promise is being looked forward to eagerly.

Delightful Affair at "Casa Morisca"

The art gallery at "Casa Morisca," the beautiful home of Mr. and Mrs. Henry Fisher was the scene of a delightful program given by Michele Giovacchini, an operatic baritone of considerable distinction. His voice is rich in quality and resonance and he uses it with very good judgment. Among the number of operatic selections on the program, the two which perhaps gave the greatest pleasure, were the "Pagliacci" prologue, and the cavatina from Rossini's "Barber of Seville."

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Muratore in Italy

The prominent tenor of the Chicago Opera Association, Lucien Muratore, is summering on the other side of the



LUCIEN MURATORE RELAXING IN ITALY.

ocean, and despite the European complications is enjoying a much needed rest. Muratore's return this coming season to the Chicago Opera is looked forward to with much pleasure.

Annie Louise David's Busy Vacation

While Annie Louise David, the harpist, has been spending her vacation on the Pacific Coast this summer, she has filled several important engagements, and will have several more before she returns to New York on October 1. On July 16, she gave a recital at the Greek Theatre Berkeley, on August 24, at the Mare Island Navy Yard with Mme. Chapin, soprano, and Grace Walcott Fleming, violinist; August 28 she played at Los Angeles, made an appearance at San Diego early in September; September 21 is booked for the College of the Pacific at San Jose; September 23 she appears at the College of Notre Dame, San Jose. Her regular season will open in Brooklyn, N. Y., October 21. The season's bookings contain many appearances in joint recital with John Barnes Wells.

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